Artist Teachers and Democratic Pedagogy; Drakakas and Thirdspace.

Thesis submitted in accordance with the requirements of the University of Chester for the degree of Doctor of Philosophy by Maria Cornelia Hoekstra.
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But the risk of trying something new, something unconventional, something weird, is a necessary condition for change (Sullivan, 2014)

The material being presented for examination is my own work and has not been submitted for an award of this or another HEI except in minor particulars which are explicitly noted in the body of the thesis. Where research pertaining to the thesis was undertaken collaboratively, the nature and extent of my individual contribution has been made explicit.

ABSTRACT

Marike Hoekstra

ARTIST TEACHERS AND DEMOCRATIC PEDAGOGY

Combining artistic practice with teaching is not unusual for teachers in the visual arts. A dual professional practice, which can be found throughout the field of art education with art teachers in all levels of education, requires a negotiation of roles and positions on a personal level and has impact on pedagogy. However, the binary opposition of artist versus teacher fails to comprise the diversity of practices where art making and teaching are combined. Not only does identification with artist or teacher vary, so does the extent to which the two disciplines are fused, to the point where it can be called a hybrid practice when the distinction between art and teaching is no longer relevant. The democratic nature of contemporary visual art making further problematises a singular model of artist teacher practice. In order to do justice to the personal strategies artist teachers employ in balancing their dual professional roles, this thesis proposes a multifaceted concept of artist teacher practice. In this thesis, the notion of hybridity and diversity in artist teacher practice and the implications for democratic models of teaching and learning is subject to both theoretical, empirical, and artistic inquiry. The employment of different lenses enables a multi-layered approach to a complex practice. By focusing on the knowledge incorporated in the practice of two Dutch artist teachers this thesis informs how artist teacher practice relates to models of democratic teaching and learning. The miniature dioramas visually explore my own perception of democratic learning spaces and add an extra auto-ethnographic layer of understanding to artist teacher pedagogy.

Central in this thesis is the notion of a pedagogical thirdspace. A spatial representation of social realities helps to create a critical understanding of human life. A thirdspace is a place in the margins between reality and ideals (Soja, 1999). When binary models of understanding are exchanged for real-life knowledge of the pedagogical practice of artist teachers an ambiguous open space emerges, where there is room for experiential learning, uncertainty, risk-taking, care, equality,

inclusion, tacit experience, sensitivity, play, flexibility, and conflict. The engaged pedagogy (hooks, 1994) of artist teachers emancipates learners because of the fact that the duality of the artist teacher invites learners to join in a democratic, living model of artistic practice.

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I dedicate this thesis to Noah. You are the four year old who will always remain by my side, who keeps reminding me that children can be artists. You are so sorely missed.

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Figure 62: Poster to announce the event at Tate Liverpool

(Photograph taken by Marike Hoekstra, poster design by Claire Smith)

CHAPTER 1

INTRODUCTION

There is supposedly a world of difference between being an artist and being a teacher. Visual art practice is indeed not the same as teaching art. However, the gap between these two professional worlds does not prevent some art teachers from being both: an artist and a teacher. This thesis is about artist teachers and democracy. It investigates the dual professional practice of the artist teacher and theories around democratic models of teaching and learning. Through the application of theory, empirical research, and artistic inquiry a complex understanding of artist teacher and democratic pedagogy is sought. The inquiry focusses on professionals who make an effort to balance their practices in the margin between two paradigms.

Over the last decades, inquiries into the dual professional practice of the artist teacher focus not only on professional identity formation and implications of this dual identity on a personal level, but also on the implications for teaching. Despite the fact that artists in the Netherlands are widely engaged in educational settings, both in schools as in programs outside formal education and in professional training, there is little qualitative research into the role and qualities of the artist teacher (Haanstra, 2003). The question whether the employment of artists as teachers is relevant for art education, can only be answered when we have a better understanding of what defines the dual professional practice of the artist teacher and what this entails for pedagogy. Hall proposes that the separation between education and art as opposing or conflicting paradigms leads to a problematic understanding of the artist teacher (Hall, 2011), because the binary logic of teacher versus artist does not address what is essential to develop understanding of this duality. In Dutch education, the role of the artist is mostly that of a – relative – outsider (Hoekstra, 2010a). The opposition between artists on one side and teachers on the other offers little space for the hybrid professional practice that forms the professional future for most graduate art students and students in teacher training (Van Winkel, Gielen & Zwaan, 2012). The

conflict caused by this opposition on an individual level, denies the possibility of an identity which could be developed in the dialogue between the various roles. Thornton argues that the dialogical process 'has particular significance regarding an identity that embraces an individual's desire to be both artist and teacher' (2011, p. 34) and argues that changing conceptions of culture and education as an on-going process of interaction and dialogue are resembled in the position and identity of the artist teacher.

When I started teaching, I was convinced that I needed to be a practitioner in the arts in order to be a better teacher. Teaching motivated me to re-engage with making art and over the course of my teaching career I met many colleagues who share this conviction, although I also found out that a dual profession is not common practice for most art teachers. I became part of a network of artists teaching in art centres and projects in schools and we frequently discussed the opportunities and obstacles of the combination of being an artist and a teacher. Our work in the periphery of education legitimised the fact that we did not identify so much with being a teacher, but teaching nevertheless filled most of our time as it was often the only source of income. I was also convinced that being an artist makes me a different, more democratic kind of teacher, although at the time I had no theory to support this. Since then I have been able to investigate practice and theory to develop a deeper understanding of this difference. Ten years ago, I had the opportunity to investigate the role of visual artists involved in an educational project with young children, based on the pedagogical practice of Reggio Emilia's child centres (Edwards, Gandini, Forman & Gardner, 2005). This research project enabled me to redirect my gaze from my own individual practice to the multifaceted and individual practices of my colleague artist teachers and identify some of the concepts which are being addressed in this thesis. The framework which underpins the analysis of artist teacher practices in the enquiry into the role of the artists in the educational project *Toeval Gezocht* (Hoekstra, 2010a) is derived from literature on Dutch projects with teaching artists and from literature on the role of the *atelierista* – the artist in residence – in Reggio Emilia (Vecchi, 2004). In the literature, I found that although quality is defined differently in both contexts there is a shared set of competences which can be summarised as creativity, orientation on process, authenticity, and opening up art

worlds. This framework was used to observe classroom practices of artists teaching in schools and to reflect with these artists on their actions. Based on the collected data I was able to elaborate on these competences and the research resulted in an analysis of classroom actions and behaviour. I was able to confirm my research question that the competences could be observed in action and reflected on in interviews with the artists and to show several examples of the way six different artists use artist teacher competences in working with young children (Hoekstra, 2010a). Another research project in a similar context elaborates on the way creativity is supported and developed in young children when cooperating with artists (Hoekstra, 2010b). The results of these two projects provide underpinning in the discussion about the value artists have for art education but do not challenge the binary between artist and teacher and in the end the outsider status of the artist teacher is maintained. A different project I participated in aimed to develop a design model for art education in secondary art education which addresses prevailing inadequacies to provide art education aligning with contemporary art practice and the need of young learners and relates meaningfully to current social issues such as globalisation and diversity, by the name of 'altermodern art education' (Hoekstra & Groenendijk, 2015). The difficulty of bringing together art education with contemporary art practice which was met in the research coalesces with the fundamental contradictions between art and school, which were also identified in my investigations of artist teachers. Artists are able to say other things and give more freedom than teachers do (Hoekstra, 2010a) and therefore they are able to break with existing hierarchies within the school.

Looking at the artist teacher concept from a social constructivist paradigm, like I had done in my previous research projects, underestimates the creative potential of the fusion of the domains art and school. The fact that firstly the definition of the professional identity of the artist teacher is rather fluid and based on personal attitudes towards professional practice and secondly the lack of a theoretical underpinning of the artist teacher concept makes me argue that this problematic understanding of the artist teacher can only be answered from a critical position. The problem described as conflicting paradigms might not be the duality between art and education, but might refer to a limited understanding of education,

in such a way that art would appear to be contrasting to education. Plural forms of knowledge, authentic instruction, critical thinking and constructivist learning theories have trouble finding a place in education when learning is still defined by the parameters that are limited to the transference of knowledge or skills within a regulatory framework. In the article written as a positioning paper for this doctoral research I argue that in order to understand the value artist teachers have for education we require a different definition of teaching and learning. I propose to look at pre-existing democratic practices of teaching, like Room 13 (Souness & Fairley, 2005) and Reggio Emilia (Edwards et al., 2005) and third space pedagogies (Wilson, 2008). These practices have scope to inform on democratic learning with an important role for artist teachers. By contextualizing the artist teacher within theory on democratic and critical pedagogy I will be able to better address aspects of hybridity and uncertainty which are associated with the interdisciplinary fusion (Anderson, 1981; Hall, 2010) of the artist teacher and contribute to knowledge on art education in the margins of schooling (Wilson, 2008).

RATIONALE

The aim of this doctoral research is to analyse the practices of artist teachers in intensive, small scale, qualitative investigation from the framework of pedagogical theory in order to construct knowledge on the significance of the artist teacher for democratic teaching and learning. The argumentation focuses on significant relations between the practice of artist teachers and the ideals of progressive pedagogical theories in order to find ways in which the artist teacher as a model for teaching could contribute to educational change. In order to embroider on the notion of hybridity (Van Winkel et al., 2012) or interdisciplinary fusion (Anderson, 1981) of the practice of the artist teacher, this research aims to develop an understanding of the pedagogical implications of a hybrid professional for art education. Because most research operates from a binary opposition of the artist versus the teacher there appears to be a gap in our understanding of the dual practice of the artist teacher. The research identifies from practice how this duality might be more constructively analysed from the idea of a continuum or fusion of roles.

Where I work, teacher education in the arts struggles with the dilemma whether to train their students primarily as artists or as teachers. Art teachers with active artistic practices struggle with their professional identity and their dual professional role. This research is therefore relevant for various reasons. Firstly, it is important for artist teachers in Dutch education to be acknowledged and appreciated for the valuable contribution they make and not be problematised as amateur teachers (Brown & Korzenik, 1993). Secondly, theoretical underpinning of the implications of artist teachers for pedagogical practice could well inform on the significance for art teachers to maintain contemporary art practices, which will be valuable information for the curriculum of teacher education. And finally, investigating the way artist teachers exceed the boundaries of education might tell more about the nature of these boundaries and what lies beyond. This might help construct knowledge of pedagogy in a democratic paradigm.

PRESENTATION OF THE RESULTS

This doctoral thesis reports on the findings of my investigation into the implication of the artist teacher for pedagogical practice. After the conceptual framework, consisting of a literature review on the artist teacher and democratic pedagogies and a methodological chapter, the thesis continues with two chapters designed as case study reports and a chapter containing the results of the practice-led part of this inquiry. The field research chapters are placed in chronological order, which means that there is firstly a chapter on the artist teacher practice of Jill which is followed by a chapter on the pedagogical practice of Anna. As I will further explain in my methodological chapter, the field research has been subject to progressing insights, both on methods of data collection and on methods of analysis. Understanding of the subject of artist teacher practice deepens over time, and the presentation of the two cases illustrates that. Insights that emerge from Anna's practice could not have become as clear if preceding experiences in observing Jill in her practice had not taught me. Similarly, my observations and analyses of both Jill and Anna could not have been as clear when I would not have questioned a larger group of respondents first. The field research chapters can be read as an accumulation of my understanding

of the implication of the artist teacher. Moreover, these cases are intrinsically incomparable. The context of the practices differs, the artist teachers are different, the students are different. There are too many variables to make a comparison arguable. There are also too many significant variables to make plausible that the two practices could amalgamate into one 'thick description' of artist teacher practice. That has motivated me to maintain a separation between the descriptions of the two practices.

The practice-led research project is presented as a separate chapter, in the form of a visual essay. The photographs of the dioramas which I have made to inquire artistically on artist teacher practice and democratic learning spaces are included in the body of the thesis to add another layer of understanding to the knowledge which is being sought for. The visual material is complemented with three brief statements on each diorama and methodological underpinning of making as inquiry. In the appendix, a list of published research is included and a published peer reviewed article.

CHAPTER 2

DUALITY OF PRACTICES

VISITING ARTIST AND ARTIST TEACHER, DEFICIT AND STRONG MODELS

The fact that artist teachers work from a double professional perspective and have to somehow deal with the duality of their professional life is subject to much of the research and theories on the artist teacher concept. In this chapter I will investigate what the concept of duality implies for our understanding of the artist teacher and where this positions the artist teacher. This duality is a complex and challenging aspect of artist teacher practice, which is not only relevant for artist teachers on a personal level, but is intertwined with a problematic understandings of the separation between the artistic and the educational paradigm (Hall, 2011). The tensions and hybridity of the artist teacher concept are not to be regarded as a weakness however, for, as Adams (2005) argues, it is the fact that the artist teachers combine these seemingly conflicting domains, the liberated artistic practitioner with the teacher within their professional role, that should be regarded the strength of the artist teacher. The artist teacher, as a form of interdisciplinary fusion, unites complementary domains and is able to exploit and work from the tensions between art and education (Hall, 2011). The chapter starts with an introduction on the origin of the dual practice and proceeds to explore how deficit and strong models of the artist teacher steer our understanding of the value of artist teachers for education.

INTRODUCTION OF THE HISTORICAL CONTEXT

The problem of the artist teacher as a dual professional practice might be understood from a historical perspective when taking into consideration that training of artists and teachers has in most European countries developed along separated lines only since the formalisation of education in the 19th century (Efland, 1990). Traditional models of artistic training, for example like the ones resembled in monasteries and

the medieval guilds model of novice-apprentice-master roles, worked from a highly integrated professional practice of artist and teacher (Daichendt, 2010). Historically, artist-run workshops in the Middle Ages fulfilled the task of training young males, who worked collaboratively with their masters and gradually saw their responsibilities proceed from sweeping floors to painting backdrops in the master's painting, to be artists and craftsmen following an official ranking system to mark their progression. After receiving several years of training in a workshop, apprentices produced a 'masterpiece' to prove that as artists they were ready to be considered master by the guilds and were allowed to open their own workshop and take on their own apprentices. Increasing development of trades and specialised crafts had originally instigated the founding of guilds to serve as trade unions that protected their members from unfair market treatment. Despite their important role in the training of young artists and craftsmen, guilds were never designed as educational institutions. As medieval painters and sculptors were considered to be craftsmen rather than artists, consistent with the serving position of religious art in the church of the Middle Ages, the nature of their pedagogy consisted mainly of the passing on of skills and crafts. It is only with the start of the Renaissance that craftsmen such as goldsmiths, sculptors and painters were considered artists and that a more formalised education for aspiring young artists came to an initial shaping (Gombrich, 2002; Sawyer, 2006; Daichendt, 2010). The artist in the Renaissance developed from an anonymous craftsman into the individual author of a work of art and was attributed qualities like knowledge and genius, for example by the Italian author Vasari (Sawyer, 2006). Artists were no longer only appreciated for their crafting skills but also for their creativity (Csikszentmihalyi, 1997). A more liberal and humanistic perception of education, the rise of the nobility as a new secular client for artists, scientific interest in the technical aspects of art, and an increasing appreciation of the art work as a narrative simultaneously stimulated the development of alternative learning spaces such as artist clubs and academies (Daichendt, 2010).

The conception of the artist changed even more considerably from the-artist-as-craftsman to the-artist-as-creative-genius only about two hundred years ago. Industrialisation and changing economics had made artist's materials more easily accessible and enabled the emancipation of artists who were no longer dependent

on the assignments of their clients but became able to liberate themselves to maintain an autonomous art practice and choose their own subjects and styles. Originality and creativity became the main features of the romantic, lone working artist of the 19th and 20th century (Zolberg, 1990; Sawyer, 2006). The formal schooling of artists developed gradually from the Italian and French academies of the 16th century onwards consistent with the changing concept of the artist (Houghton, 2016) in Western Europe.

How art and teaching became two separated paradigms

Processes of specialisation not only left their mark on the schooling of artists but also had an important influence on the development of schools and teacher education. With the founding of the Normal Schools in the 19th century (Daichendt, 2010) in the UK and in the Netherlands, teacher education started to develop as an institution and the teaching profession gradually formalised (Efland, 1990: Swennen & Beishuizen, 2005; Daichendt, 2010). This development stimulated, amongst others, the professional status of the teacher, the emancipation of education and the development of school subjects. Although the education of working class children was primarily aimed to fulfil the need for schooled workers in the upcoming industries, the influence of philosophers and pedagogues like Rousseau and Pestalozzi (Read, 1943/67; Efland, 1990) also allowed for a more humanistic curriculum in *Normaalscholen* and *Rijkskweekscholen* [Normal School and teacher training colleges]. The involvement of women in teacher education announced the introduction of handicrafts in the program of teacher education early in the 19th century. Drawing, which was mainly valued for helping develop crafts and skills, in 1857 eventually became a school subject under the new Dutch educational law (Swennen & Beishuizen, 2005). The establishment of the first *Rijksnormaalschool voor Teekenonderwijzers* [Normal school for drawing teachers] in one of the towers of the Amsterdam Rijksmuseum in 1881 demarcates the development of professional education for art teachers in the Netherlands (artindex, n.d.; Van Os, 1996) and the founding of the *Kunstnijverheidsschool* [School for arts and crafts] in the same period further formalised the education of artists in the Netherlands. These two schools in the Rijksmuseum have developed into the colleges that nowadays provide post-

secondary art education in Amsterdam: the *Rietveld Academie* for art and design and the *Academie voor Beeldende Vorming*[1] for art and design education (Mekkink, 1997). The history of these consecutive institutes underlines the separation of the artist and the art teacher in Dutch higher education in a way which relates to similar processes in UK and US (Read, 1943/1967; Efland, 1990; Daichendt, 2010; Houghton, 2016) but might have an even deeper impact on the problematic nature of the artist teacher concept in Dutch contemporary art education (Hoekstra, 2015).

THE CURRENT STATE OF AFFAIRS WITHIN HIGHER EDUCATION PROGRAMS

In their comparative study among alumni from 5 different art schools in Belgium and the Netherlands, Van Winkel et al step across this historical distinction between the separated institutions art school and art teacher college in their account of the sample of respondents. The inclusion of alumni from the Tilburg *Academie voor Beeldende Vorming* [art teacher training college] as artists is justified by Van Winkel et al from the fact that 'this last college regularly turns out artists who develop an autonomous practice and do so successfully' (Van Winkel et al., 2012, p. 14). The question who can be considered an artist is a rather arbitrary one and changes over time. Social and political developments have a major influence on the parameters which define the professional artist and the number of people who consider themselves artists has increased tenfold in the end of the twentieth century (Van Winkel et al., 2012).

The fact that an artist is traditionally regarded as someone who specialises in making objects of art is problematised by the fact that from the twentieth century onwards there is no general consensus of the definition of art itself (Anderson, 1981). In Anderson's analysis of the identity crisis among art educators the definition of the artist is traditionally connected to creativity, artistic talent, expression, and aesthetic and technical abilities. The artist's main concern is considered to be the art product. This conception of art and the artist has lost its validity in the contemporary art world (Elkins, 2001). Houghton's research on the aspect of curriculum in art schools investigates how changing conceptions of art have had an impact on the training of

[1] The current name of the Amsterdam art teacher college is *Breitner Academie*

young artists. He distinguishes six different models of curriculum which continue to exist simultaneously and interwoven in a 'continuum between practical skills and critical skills' (Houghton, 2016, p. 116). Criteria of what it means to be an artist no longer seem to hold common ground and are often contradictory in nature. The increasing pluralistic nature of artistic practices makes the definition of artistic identity highly individual (Van Winkel et al., 2012).

Interdisciplinary fusion

Anderson separates the artist from the teacher from the perspective of motive and commitment. Where the artist is mainly concerned with producing a work of art, the teacher's primary concern is considered to be that of learning (Anderson, 1981). The art teacher must not only show competence in facilitating and stimulating learning but must be able to perform artistically in order to be able to practice what he preaches. Anderson argues that the art educator is not an inferior artist who has taken to teaching because he is unable to succeed in autonomous practice but is foremost a pedagogue who in fact shares many qualities with the artist. The artistic qualities of the art teacher are primarily justified from an instrumentalist point of view and not considered a goal in itself. Although she stresses the importance of interdisciplinary fusion between the roles of the artist and the art teacher, the tension that exists between art and teaching pertains (Anderson, 1981).

The deficit and strong model of the artist teacher

The artist teacher as a dual professional practice can be considered a symbol of this tension between art practice and pedagogy (Atkinson, 2011; Hall, 2011). In his book on the artist teacher Daichendt aims to define the artist teacher from a dual perspective when he contrasts models of conflict and models of synthesis in order to construct knowledge on the benefits of teaching by artists (2010). He explains how different perspectives on the artist teacher date back to a discussion in the 1950's in the United States. The modernist concept represented by Lanier regarded the artist teacher as a conflicting identity building on the inherent tension between the art world and the world of education. The artist teacher in this concept is forced to choose or switch between professional identities and is neither an artist nor a teacher

– a deficit professional identity. Although disputed, the deficit model is a dogged concept (Daichendt, 2010). In the tradition of Discipline Based Art Education (Efland, 1990) the focus placed on the value of educational goals, curriculum and evaluation of the educational process for secondary school art education (Day, 1986) is endangered by the emphasis on studio practice that is attributed to the artist teacher. The fact that the artist and the teacher have different concerns, the artist being mostly involved with the personally motivated urge to create and the teacher with the responsibilities he has for his students, motivates Day to argue that 'The image of individualist nonconformist is not compatible with the performance of many teaching responsibilities that require placing the welfare of students first' (Day, 1986, p. 40). However, according to Brown and Korzenik the experienced teacher will understand that there is not much similarity between artistic practice and teaching (1993). Van Hoorn argues in her essay on artist-in-residence programs in Dutch education (1995, p. 32) that teaching art must be the domain of art education professionals, illustrating how the deficit model of the artist teacher also resonates in the Dutch discussion on art teacher qualities.

Artists have been regularly involved as visiting artists in projects in schools in the Netherlands since the early 1970s (Van Rijnbeek, 1977; Haanstra, 2003; Hoekstra, 2007) and the value which is primarily attributed to their contribution could be described as a symbol of the encounter between students and the world outside the school. Haanstra connects the role of the artist in school with the need for authentic art education (Haanstra, 2003). In the division between on the one side artists performing as art teachers and on the other side of the continuum artists involved in the school as 'makers', Haanstra identifies two problems which problematise the collaboration between artists and schools. Firstly, artists are often involved in the school on a temporary basis and do not contribute in any sustainable way to the curriculum or the pedagogy of the school. However, involving artists in the school on a more permanent basis would automatically require a certain schooling of the artists involved to account for their pedagogical competences. This leads to the second problem that Haanstra identifies, that artists will somehow lose their worth for the school as an authentic original when they are trained as art educators. The unpolished version of the artist teacher however is no sustainable contribution to

authentic art education and Haanstra argues for a more empirically based discussion on the division of roles between artists, teachers and art teachers (Haanstra, 2003). The rather negative connotations of the artist as teacher have to be understood in the light of the perception of the artist that underlies it (Daichendt, 2010). Daichendt points out that when artists are identified by their professional activities and attributes, a very limited definition of artistic practice which aligns with 19th century perceptions of the free-spirited struggling artist, a deep understanding of the value the artistic process might have for education is obscured.

The deficit model of the artist teacher is opposed by models which focus on the strength of the combined professional practice. The strong model implies that the artist teacher must be regarded as a uniting concept (Hall, 2011) which builds on the idea that the whole is more than the sum of the parts. In the time of Lanier's critical understanding of the artist teacher, McCracken disputed the widespread opinion that artist teachers were neither artists nor teachers, from the notions of artistic thinking (Daichendt, 2010). The artist teacher has knowledge and experience of the artistic process and is able to transfer this knowledge to understand classroom situations artistically. Artist teachers recognise what students encounter, what makes their contribution essential for art education, only if it is acknowledged that the focus must not be on the professional status but on the intrinsic thinking processes of making art. Daichendt argues that active artistic practice should be considered provisional for art teachers who aim to develop artistic thinking with their students. While art teachers hope that their students engage in artistic thinking, this might prove hard to accomplish when the teachers themselves have no such experiences (2010).

TWO ENDS OF THE ARTIST TEACHER CONTINUUM

The opposition between artists and teachers and between art and education which underpins most of the critical understandings of the artist teacher obscures our perception of the importance of artistic thinking for the educational process. This will be hard to change when the confinements of a - professional - identity are not challenged. The hybrid professional practice of contemporary artistic practitioners shows that we can no longer speak of 'the artist'. Artists combine practices in a

variety of ways and on many levels. According to Van Winkel et al., artistic identities vary from the polyvalent artist who does his own PR, the poly-active artist who combines professions in different social domains, to the pluri-active artist who differentiates activities within the arts like making both autonomous and applied artistic products (2012). The artist who combines artistic practice with teaching must in this categorisation be considered pluri-active. The disintegration of the boundaries between artistic mediums which characterise the 'post-medium condition' of contemporary art practice further complicates the discussion on the binary opposition of artist and teacher. Van Winkel et al identify an even more complicated integration of practices in the 'hybrid artist'. The hybrid artist is not only pluri-active but the distinction between these practices is entirely or partially blurred. This blurring is positively assessed as something which contributes to the identity of the hybrid artist (Van Winkel et al., 2012).

In his research on the artist teacher Thornton stresses the importance of the commitment to or the belief in the dual professional practice of the artist teacher when he defines the artist teacher like this: 'An artist teacher is an individual who makes art and teaches art and is dedicated to both activities as a practitioner' (Thornton, 2005). When he continues to state that there is in fact no clear distinction between the teachers of art and the artist teachers and that this distinction can also change over the course of the artist teacher's career (Thornton, 2011) this could forward to a similarity with the notion of hybridity of the artist in Van Winkel et al (Van Winkel et al., 2012). The idea of the artist teacher as a notion of pluri-active or hybrid practice relates to notions of hybridity in research on creative practitioners in the research project on creative partnerships (Thomson, Hall, Jones, & Sefton-Green, 2012). The identity of the artist teacher can therefore be approached from the idea of constantly moving between the two poles of the continuum of the artist teacher. Furthermore, the blurring of these practices contributes to the identity of the artist teacher. In the next sections I will investigate the positions of the visiting artist and the art-teacher-who-is-also-active-as-an-artist (Jacometti, 2011) as two ends of the continuum in order to further on the problem of the opposition between deficit and strong models of the artist teacher.

VISITING ARTISTS; AN OUTSIDER IN THE SCHOOL

On one side of the continuum of positions that artists take on in schools there is the concept of the visiting artist. A visiting artist implies that an artist is involved in the school on a temporary basis and is particularly valued for his or her supplemental contribution to the curriculum. Involvement can vary from occasional workshops to prolonged periods of artist-in-residency. A visiting artist is often not qualified to perform a role equal to that of the teacher and almost always works in a form of collaboration with the regular teachers of the school. These collaborations between artists and schools do not always have a formal character and it could be suspected that a lot of these projects remain undocumented (De Backer, Lombaerts, De Mette, Buffel, & Elias, 2012). Although a comprehensive analysis of the role and position of the visiting artist would have to include these grass root informal practices as well as the more institutional initiatives, research focusses on the latter.

KUNSTENAARS OP SCHOOL AND BIK

The first project with artists in schools in the Netherlands which has been fully documented and investigated for its effects is the longitudinal project *Kunstenaars op school* [*Artists in school*] (Van Rijnbeek, 1977). The aims of the project coincided with the campaign for a more structural position for the arts in the school curriculum in the 1970s and the artists involved in the project were expected to work as pioneers in this relatively new movement. Expectations were high but might not have been completely met because the artists in question did not all show sufficient pedagogical and didactical competences (Hoekstra, 2007). Over the years, a number of projects with artists in schools have been implemented in Dutch education and programs to enhance pedagogical and didactical competences of the artists have been developed. The infrastructure for visiting artists in school in the Netherlands today consists of, amongst others, funding programs, training programs, networks of intermediaries, and government policy to improve the collaboration between cultural institutions – including visiting artists – and schools (Roest, 2013; Konings & van Heusden, 2014).

A review of a selection of projects in Dutch schools has learned that in Dutch projects the deployment of artists is not structurally counted to be part of the

educational environment and is also motivated by a number of instrumental goals (Hoekstra, 2007) and the artist in the Dutch schools maintains an outsider position. This outsider position is not only positively considered to be one of the main values of the artist in the school which needs to be preserved for the sake of authenticity (Haanstra, 2003) but is also a reason to deny the visiting artist a more sustainable contribution to education (Roest, 2013). For example, the Dutch program BIK – Beroepskunstenaars in de Klas [Professional artists in the classroom] – which has been on offer since 2002 as a training course for artists of all disciplines aims to prepare artists in a one year part time training program for a practice as a visiting artist in primary education. Artists learn to develop projects and learn to cooperate with teachers and schools. The program does not qualify for a teaching position and a successful BIK artist is in fact advised to maintain his or her outsider position as a visiting artist and not work too many hours in schools, in order to keep their open-mindedness (Kunstconnection, 2006; Roest, 2013).

The Dutch position of the visiting artist is not unique. What characterises the sometimes informal and more often than not incidental cooperation between visiting artists and schools in a review of literature on artists in schools in Europe, the US and Canada, is the same ambivalent recognition of the artist as outsider (Kind, de Cosson, Irwin, & Grauer, 2007; Hall, Thomson & Russell, 2007; Tiller & Clifford, 2011; Eckhoff, 2011; De Backer et al., 2012; Thomson et al., 2012). Visiting artists are considered a 'welcome relief' (Thomson & Hall, 2015, p. 420) and 'offer surprising perspectives on the world' (De Backer et al., 2012, p. 56). In their research on the way cooperation between teachers and artists in Belgium contributes to the professional development of teachers in the field of artistic creativity De Backer et al. describe how artists function as role models for teachers, because artists 'are also able to improve or expand current teaching practices and create a school climate fostering creativity' (2012, p. 56). Cooperation with artists teaches teachers not only how to introduce a theme or come to a result but also teaches ways to coach the children in their artistic creative process. The research does show however that in order to influence teacher ability to foster artistic creativity long term projects are required instead of the short-lived experiments which are so characteristic of the practice of visiting artists (De Backer et al., 2012).

Based on the above, there is reason to assume that, in spite of the great emphasis on the authentic contribution of the artist and its positive effect on education, the concept of the visiting artist in fact affirms the problematic relation between art and school and in doing so draws on the deficit model of the artist teacher. In the motivation for the recruitment of artists in schools the arguments largely centre around the exclusive status of the artist. The artist is not a teacher but personalises a world outside the school. Although collaboration with that outside world is considered valuable for schools, teachers and children, the confinements between art and school and between artist and teacher are not challenged. Thomson and Hall argue that teachers and artists will have to collaborate in order to give a more solid position to the values that artists could offer schools:

> Artists bring with them new and sometimes challenging frames of reference and purposes from their life-worlds – they may value openness, ambiguity, questioning rather than answering. Teachers are not able to maintain these in times when 'right answers' are still the currency of tests and exams. Nevertheless, as artists and teachers work together they create more and less stable time/spaces where their frames and purposes working together produce new – and we argue, more democratic and inclusive – practices. It is for this reason that we suggest that there will always be a role for artists to play in schools, as these two positions – artist and teacher – are not the same, not interchangeable. (Thomson & Hall, 2015, p. 430).

In this section I have argued that although the position of the visiting artist is often justified by the visiting artist's irreplaceable value for education as a way to open up new perspectives, the concept in fact mainly underlines and maintains the differences between art and school and in doing so confirms the separation of the two domains.

TEACHERS WHO ARE ALSO ARTISTS; A CONFIRMATION OF THE STRONG MODEL.

On the other side of the continuum of the artist teacher concept I propose to position the teacher-who-is-also-an-artist or art teachers who are active in the visual arts (Haanstra, Van Strien, & Wagenaar, 2008; Graham & Zwirn, 2010; Jacometti, 2011; MacDonald & Moss, 2014). In contrast to the visiting artist who is defined by the fact that he or she is not a member of the school community, the teacher-who-is-also-an-artist is harder to define (Jacometti, 2011). It is the personal inclination towards teaching and art making that makes up for the professional identity of the artist teacher (Thornton, 2005; Daichendt, 2010) rather than formal criteria. Similar to what Anderson describes to be at the root of the identity crisis of the art teacher, that is to say the question of the definition of art, is the question of the definition of the artist (Anderson, 1981) and therefore also the definition of the hybrid dual professional practice of the artist teacher.

The notion of the teacher-who-is-also-an-artist relates to those art teachers who work within the regular educational system and maintain to a certain extent active visual art practices. Although the professional education of artists and art teachers in the Netherlands is organised in art academies and art teacher colleges as officially separated institutions, the educational practice shows a variety of individual trajectories of professional training. Art teacher colleges give prominent positions to art practice in the curriculum and offer abbreviated courses for art academy graduates (Jacometti, 2011) and by doing so facilitate the development of both pedagogical/didactical competences as well as artistic abilities (Mekkink, 1997). Although the differences between the Dutch educational system and for example that in the UK do not justify to equate art teachers development over countries, some variations of professional development in the Netherlands do correspond with what Thornton describes as: ‘Teachers of art, particularly in the secondary and tertiary sectors, will usually have developed an identity as an artist or art specialist of one kind or another before embarking on a career in teaching’ (Thornton, 2005, p. 167) and it can be presumed that this also applies to art teachers in other countries. What this implies is that the concept of the artist teacher is not necessarily restricted by professional boundaries, but builds on a personal commitment to both professions.

Qualities of teachers who are also artists

Graham and Zwirn (2010) have investigated how the qualities of art teachers with an art practice influence educational practice. By interviewing and observing artist teachers with an active artistic practice and full-time teaching duties in primary and/or secondary education in the U.S. they test the assumption that connects good teaching with artistic practice (Eisner, 2002; Hetland, Winner, Veenema & Sheridan, 2007/2013) and analyse how artistic practice contributes to teaching. From the framework of complexity theory, which underpins Graham and Zwirn's (2010) approach of the art classroom as a complex system where spaces of possibility are explored, the researchers structure their findings around four themes which characterise artist teachers educational practice. Firstly, they identify how art making influences the content of teaching. They find that the connexion with contemporary art expands the classroom possibilities in a way which bears similarities to the impact of the Artist Teacher Scheme MA on art teachers in the UK (Page, Adams, & Hyde, 2011). Art in Graham and Zwirn's study is considered to help 'create meaning' and artist teachers value the way art helps the students to 'think broadly', although a negative effect can be that the students feel restricted by the strong opinions of the artist teachers. Secondly the research questions how artistic practice influences interactions between teachers and students. From the idea that artists are used to work from ambiguity artist teachers are able to model risk taking, experimentation and play and mentor the students to gain confidence in fluid, open-ended artistic processes and show them the value of making mistakes. The study however also shows that students do not benefit from the way the artist teachers model artistic process if the teacher is 'not sympathetic to students' developmental needs' (Graham & Zwirn, 2010, p. 224) and ignores the fact that not all students want to be addressed as young artists. Considerable value is therefore placed on conversations in the sense of the more unstructured exchanges which take place in the margins of classroom education and which allow for a third pedagogical site to emerge (Wilson, 2008). The influence on the learning environment as it is constructed and used by the artist teachers is the third question to emerge and the authors refer to Wilsons same study on the margins of schooling (2008) when they explain the added value of the art classroom as an artist studio, sometimes even as an extension of the artist

teachers own studio. Finally, the last question that Graham and Zwirn address refers to the way artistic practice and teaching mutually inform each other. The study shows that artist teachers have problems balancing their dual role and that although positive influences work both ways the artist teacher experiences conflicts for example in concentration and demands. The problems of this 'tapestry of complimentary activities' (2010, p. 227) in the study corresponds with what has been described by Thornton in his investigation among British artist teachers (Thornton, 2012).

In their conclusion Graham and Zwirn indicate that the four areas where active artistic practices are important for art teachers contain (1) artistic explorations that include contemporary art, (2) studio environments as alternate, hybrid spaces, (3) cultivating conversation and (4) guiding and monitoring students. The artist teacher is able to create learning spaces like artist studios as 'hospitable, unstructured opportunities for interactions' (Graham and Zwirn, 2010, p. 230). The study does not attribute these domains exclusively to artist teachers though and furthermore Graham and Zwirn underline that their study does not claim that being an artist is a guarantee for great pedagogy. These are important questions that remain unanswered and it would be interesting to find out what underlies these problems. Reviewing the article, it is interesting to note that the sampling of the respondents might have evoked a rather narrow perspective on the artist teacher. The artist teachers who were involved in the study had been selected by their peers as effective art teachers and all had full time jobs as teachers in K12 education. Further selection was motivated by the artist teacher activity as artists like taking part in exhibitions and demonstrated in publications and public art works. The criteria for sampling – full time working, effective, peer reviewed and demonstrated acknowledgement as an artist – might have steered the research towards exploring good art teacher practices (Haanstra et al., 2008) more than investigating the importance for active artistic practice for teaching, what makes it hard to identify what role being an artist plays for pedagogy.

Development of artist teacher identity

What Graham and Zwirn's study in fact explores but does not explain is how, in what Imms and Ruanglertbutr (2012) describe to be one of the myths of the artist teacher, having an artistic practice would make for a better teacher. In their longitudinal study, they seek to investigate how early career teachers cope with the duality between the 'credentialed' art teacher and the 'true' artist and find evidence based pathways towards a realisation of Hall's 'interdisciplinary fusion' (2010) of the artist teacher. The article argues that 'art teachers can have a greater impact on student learning outcomes if their professional identity amalgamates the roles of teacher *and* artist, a hybrid identity that conflates two quite distinct professions' (Imms & Ruanglerbutr, 2012, p. 58). Results from an earlier survey in Victoria, Australia, which investigates the differences between the teaching practices of professional artists and art teachers, show that professional artists are better able to improve student engagement, student voice, social learning and creative skills, whereas art teachers are better able to work with learning outcomes and improve their students' art related knowledge and skills. This advocates for the dual role of the artist teacher but in achieving this fusion the early career teachers encounter conflicts not only in forming identities but also in pedagogy.

Imms and Ruanglertbutr divide their respondents in two categories, the artists and the teachers, by asking the early career teachers in their Teacher as Artmaker Project (TAP) what role they identify themselves with. Preliminary results show that identification within the groups changes over time and that the early career teachers experience a battle between their professional personas and responsibilities (Anderson, 1981). The myth of the artist being a better teacher is connected with two other myths about artist teachers, the first being that becoming a teacher one stops making art and the second that eventually 'good' artists leave the teaching profession. The first myth aligns with the personal conflict between the different roles as described by Thornton (2005) and the other myth actually confirms what Anderson had already tried to challenge in her article (1981) that an art teacher is an artist who hasn't succeeded in the art world. Imms and Ruanglertbutr's preliminary results show that early career teachers have a more complex understanding of the fusion of the roles, that making art plays an important part in

the way they develop themselves as teachers and that the personal fulfilment of art making is also present in the fulfilment of teaching. The authors acclaim that 'this may be more in sympathy with the 'artist' identity then one might suppose' (2012, p. 64) and that early career teachers negotiate the different personas of art making and teaching in a way similar to what Adams describes as the transformation from player to coach which makes art production and teaching actually 'feed off each other, rather than act in opposition' (2007, p. 69).

The myth of the artist being a better teacher however is not as easily answered. Three problems could be identified which make it hard to verify if artist teachers make in fact better teachers. Although Imms and Ruanglertbutr do confirm Graham and Zwirn's investigation on the qualities of the artist teacher and preliminary results show that the group who identifies more with the artist persona is more successful in promoting risk-taking, student agency, multiple ways of thinking, experimentation, and collaboration the research does not explicitly address the specific qualities of the group who identifies more with the teacher role which makes comparison difficult. Secondly, the fact that the qualities the authors have looked for have been underpinned by state standards does not take away the fact that the results depend heavily on the way how quality is defined. Lastly, the research builds on a dichotomy of two contrasting positions, more artist or more teacher, and as there are only small differences between the two distinguished groups it isn't informing on the way interdisciplinary fusion contributes to being a better teacher. Interestingly enough, the initial division of respondents consisted of four groups which also included 'artist who teaches' and 'teacher who does art', two categories with a more hybrid character. It would be interesting to see how quality in these hybrid categories differs from quality in the more traditional oppositional categories. Although some teachers have trouble with their dual role and might feel more comfortable in a single professional position, not all early career teachers experience conflict in their dual identities of artist and teacher (Imms & Ruanglerbutr, 2012, p. 70). The question, however, if this last group might identify more with a hybrid categorisation of their practice is left unanswered. Although there is room for a more substantial 'blurring' of practices (Van Winkel et al., 2012) for the art teacher who is also an artist and there is increasing recognition of the qualities of art teachers with

active art practices (Haanstra et al., 2008), what both Graham and Zwirn (2010) and Imms and Ruanglertbutr (2012) illustrate is that the strength of the artist teacher is primarily measured by a dichotomous perception of professional practices.

Artist Teacher Scheme

The preceding section has shown, in accordance with the fact that the teacher-who-makes-art is harder to define than the visiting artist, that comparing empirical investigations becomes problematic. Mythical understandings of the artist teacher are in fact not challenged and the role of the 'interdisciplinary fusion' (Anderson, 1981) or 'hybrid blurring' (Van Winkel et al., 2012) still remains slightly unclear. The findings of the Artist Teacher Scheme (ATS) in the UK could offer further empirical underpinning to the assumption that the teacher who makes art represents the strong model of the artist teacher. The ATS is in that sense not only valuable because it has provided researchers with a rich range of data on artist teacher identity and qualities, but also because the design of the program allows to look for a definition of the teacher-who-makes-art from yet another perspective. Other than the samples of peer-defined artist teachers (Graham & Zwirn, 2010) and self-defined artist teachers (Imms & Ruanglertbutr, 2012) the ATS defines the artist teacher as someone who has participated in the program either on MA level or in other forms of professional development. This rather practical definition is more inclusive to artist teachers who might not strongly identify with the extremes of the continuum between artist and teacher.

The ATS started as a professional development program in 1999, in response to the need among art educators to regain lost practices as artistic practitioners (Adams, 2003), and although budget cuts have forcedly decreased the number of local programs, ATS has established a reputation 'as one of the most significant and valuable forms of continuing professional development in recent years' (Hall, 2012, p. 1). Goals of the ATS are to increase the opportunity to network in – local – art scene, access, lifelong learning, and to reaffirm artist teacher identity but the main goal is 'that teachers can improve their effectiveness as teachers by maintaining and refreshing their creative activity as producers' (Adams, 2003, p. 185). Evaluation of the pilot courses shows significant effects on art teachers confidence in their own

competences both artistically and as teachers and an increase of subject knowledge particularly in the area of contemporary art (Adams, 2003). The results from the pilot evaluation illustrate, and further investigations into the effects of participating in ATS confirms this (Galloway, Stanley & Strand, 2006; Page et al., 2011), how involving actively in art practice helps teachers successfully fuse their teaching practice with their newly regained art practice. The program challenges the assumption that art and teaching would cause a conflict in the identity of the artist teacher but rather affirms the idea that active artists make better teachers at least in their own perception (Page et al., 2011).

How the dual professional identity qualifies the artist teacher for art education

In the preceding sections I have outlined a conceptual model for the artist teacher, as a professional who takes an individual and sometimes flexible position on the continuum between the opposing positions of teacher and artist. Teaching practices and artistic practices are able to mutually inform each other in different levels of 'interdisciplinary fusion' (Anderson, 1981; Hall, 2011). I have also unpicked that the perception of the artist teacher concept allows both weak models and strong models of this double professional practice. Weak models focus on the deficiencies in either of the roles and on the fact that an artist remains an outsider in regular education, and strong models focus on the capabilities of the individual artist teacher to bring together two different domains. I have explained that whereas the idea of a weak model pertains the existing distance between art and education, by underlining the change that for example visiting artists bring to the school, working from the strong model strives to bring together artistic practice and teaching and thus reinforces the role art plays in education. This section seeks to unpick what can be gained from a stronger connexion between art and school and how the figure of the artist teacher can contribute to that connexion. I take three theoretical perspectives, authentic art education, applying artistic thinking to educational situations and signature pedagogies, to further underpin the value of the artist teacher for art education.

THE ARTIST TEACHER AS AN AUTHENTIC MODEL FOR ART EDUCATION

The first perspective to be introduced is the theoretical model of authentic art education (Anderson & Milbrandt, 1998; Haanstra, 2001, 2003, 2011) that seeks to counterpart the longstanding tradition of 'school art' as an institute which serves no other function than to make the school appear more humanistic and allows children to take a break from the more serious school subjects (Efland, 1976). The artist teacher in authentic art education is considered an authentic model for art education who connects the school with contemporary art practice (Haanstra, 2003).

In 1976, Efland argued that art in schools in Europe and North America has no relevance beyond the institute of the school. The metaphor of the 'safety valve' proposed by Efland serves to describe the main function of art subjects which is to occasionally release the tension for learners by doing something that is fun and harmless. At the same time the integration of art subjects within the curriculum masks the school's main function as an authoritarian training institute and makes schools look more human. Art in schools is formal, targeted to learn skills and techniques and has no function in meaning making (Efland, 1976). Anderson & Milbrandt (1998) point out that Efland's analysis is partly understandable by the fact that he wrote his argument in the middle of the seventies of the twentieth century, when the visual arts were still dominated by a modernist paradigm which aligns with this formalistic approach to art education. Nevertheless, the authors argue that more than twenty years later, despite the ubiquitous shift in the art world from modernism to postmodernism, art education in schools pertains to resemble Efland's analysis (Anderson & Milbrandt, 1998). Almost forty years after Efland, Gude (2013) proposes that art educators still 'question whether art projects made in schools can provide opportunities for students to truly explore personally meaningful subjects while supporting clear learning objectives about art content' (p. 6). School art styles as distinct styles of art that function only within the school are in brief not easily finished with (Anderson & Milbrandt, 1998; Haanstra, 2003; Steers, 2007; Gude, 2013).

The answer to school art is learning which is meaningful within a broader context. Underpinned by social-constructivist learning theories (Roelofs & Houteveen, 1999; Van de Pol, Volman & Beishuizen, 2010) Haanstra proposes authentic art education as a theoretical model to reformulate goals for learning in

the arts (2001; 2011). Authentic learning is learning that is meaningful for the learner around assignments which are derived from professional practice (Haanstra, 2011). For art education this implies that learning must make 'meaningful connexions between the needs and interests of the students and the professional world of art' (Heijnen, 2015, p. 12) in complete and complex task situations that facilitate and stimulate collaborative work. To advocate for art education to be authentic, argues Haanstra (2011), must not be mistaken with the dogged modernist concept of authenticity in art but implies that authentic learning experiences take place in realistic learning environments. Part of this realistic learning environment is the professional artist.

Haanstra advocates that authentic art education in schools needs to involve professional artists (2003). He points out firstly that in higher education the employment of artists as teachers is common practice wherein students and teachers operate in complex practice situations which can be regarded as an analogy of the traditional learning models of novice-apprentice-master (p. 76). Secondarily, in the developing practices in primary and secondary education the involvement of professional artists appears to be a way to 'realize more authentic forms of art education' (Haanstra, 2003, p. 76). Haanstra disputes the assumption that artists should limit their role in schools as outsiders, or 'art-animators', and argues that the traditional dichotomy between artist and pedagogue does not offer enough guidance to shape the role of the artist in authentic art education. Artists need to be able to critically reflect on their own working processes and the way these differ from the processes of learners, something which requires not only training but also a more structural position in education. However, in the Netherlands not many art teachers in secondary education identify with an artistic identity despite the fact that art teacher training provides artistic development of student teachers as well as didactical and pedagogical competences (Haanstra et al, 2008). Surveying the quality of art teachers in Amsterdam secondary schools Haanstra et al. found only a few teachers with active artistic practices but from this small group the assumptions that making art has a positive influence on teaching is nevertheless confirmed: 'They told us that their personal practice and artistic development was an important source of inspiration for their teaching' (2008, p. 48). More recent projects and research

publications in Dutch art education (Haanstra, 2011) demonstrate that the contribution of the artist in authentic art education is not only the personification of the professional artistic practice but also enhances possible forms of collaboration and makes learning situations more complex. Inquiries into the role of the artist in projects with young children specify what aspects of artist teacher practice can be considered relevant in the light of authentic art education. The artist in these projects has a function in modelling artistic practice and takes a guiding role in the world of the arts (Hoekstra, 2010a; 2010b, 2015). Summarizing, the implications of the artist teacher concept in the light of the theoretical model of authentic art education can be described as a realistic modelling of artistic practice wherein the artist teacher embodies the habits of the professional practice (Hetland et al., 2007/2013).

I would like to argue however that although the value of the artist teacher as part of the realistic learning environment that authentic art education builds on is not disputed, the concept of habit and embodiment of professional practice which is also relevant for authentic art education can also be considered problematic. Here I would like to introduce Thomas (2009) who implicitly proposes a relevant argument against the art teacher as an authentic model. And although her research does not explicitly involve teachers with an active artist practice, her investigations of 'excellent art teachers' aligns with other inquiries that connect the artist teacher with good practice (Hetland et al., 2007/2013; Haanstra et al., 2008; Graham & Zwirn, 2010) to make an analogy arguable.

The sociological implications of the art teacher as a model of professional practice is critically investigated by Thomas (2009). Thomas argues that as research demonstrates that the role of individual teachers is significant for student performance there is reason to assume that individual art teachers play an important part in the creative performances and the artworks of their students. The habitus of the art classroom is the accumulation of cultural capital of those who are 'at home' in the classroom or who are familiar with its practice (Bourdieu & Johnson, 1993) and the art teacher in Thomas' research represents the habitus of creative practice and reproduces cultural traditions in the classroom by the reciprocal exchange of symbolic capital. Analyzing the exchanges between art teacher and student, Thomas argues that the professional expertise of the art teacher makes it difficult to recognise

the structure of patterns which reproduce the teacher's influence on the work of the students. And although Thomas' research focuses primarily on the misrecognition of creativity and does not specify if the art teacher's expertise originates from active artistic practice, I would like to argue that Thomas' research makes a case for a critical reading of the artist teacher as an authentic model for art education. Thomas found that the symbolic capital of the art classroom is not recognised in the way it reproduces power structures which holds implications for the (problematic) understanding of the artist as a model in authentic art education. I therefore argue that it is important to question in what way the habitus of professional practice are being reproduced through the figure of the artist teacher.

Applying artistic thinking to educational situations

In the literature, I have found that the value of an artistic practice for art teachers is often only implicitly underlined when quality in art education is discussed (Eisner, 1979, 2002; Hetland et al., 2007/2013; Haanstra et al., 2008; Wilson, 2008). This value originates from a social-constructivist perspective on learning that embraces 'real life activities, reflection and collaborative construction of knowledge' (MacDonald & Moss, 2014, p. 99). In the section above I have underpinned that for authentic art education the artist teacher is relevant because of the fact that the artist teacher is part of professional practice and represents both the context of art practice and the skills and experiences of being an artist which makes the artist teacher a personification of professional art practice. In this section I would like to unpick some of the ideas on the artist teacher which are referred to as 'applying artistic thinking to educational situations' (Daichendt, 2010) or 'artistry in teaching' (Eisner, 1979) which implies that the artist teacher not only personifies professional practice but must be considered to be the embodiment of the professional strategies and way of thinking of the artist.

In his historical analysis of the artist teacher, Daichendt (2010) argues that art in schools is more often than not a system of and in itself that does not relate to art, a critique similar to what Efland and others have defined as 'school-art' (Efland, 1976; Anderson & Milbrandt, 1998; Haanstra, 2001; Gude, 2013). And where authentic art education, as unpicked above, tries to overcome this problem of self-contained

school art through the mediation of professional practice Daichendt advocates that it is rather the artistic thinking processes that must be integrated in classrooms to make art education closer connect to art. The artist teacher, according to Daichendt, implies a philosophy of teaching and he continues to say that 'It does not presuppose an artistic lifestyle but uses the individual talents and learned skills and techniques of the artist and circumvents them into the teaching profession' (2010, p. 61). From the assumption that artistic knowing and thinking is allegedly incorporated in every individual artist, the artist teacher combines experience, unspoken knowledge, habits, philosophies, and a combination of formal and informal knowledge. Understanding the process of art making and artistic thinking is necessary to be able to successfully incorporate the artistic process in the classroom. On the one hand this can be learned through 'reflection, study and engagement with art making and teaching' (Daichendt, 2010, p. 62) but it also requires a talent. Daichendt asks himself if the artist can be defined by her or his professional activities alone or if there is 'something else within that makes an artist?' (p. 64). It is supposed by Daichendt that artists have a different perspective on the world and that this is what makes their value for art education. A similar supposition underlies the arguments proposed in the developing tradition of arts-based research that builds from the idea that artistry or creativity as a characteristic of the artist affects other aspects of the artist's practice than merely the production of art (Sullivan, 2006; Eisner, 2008; Cahnmann-Taylor& Siegesmund, 2008). The concept of artistic thinking works from the idea that artist and art practice are inseparable and that everything the artist touches is art. This concept of the artist belongs to a romantic and modernist tradition which is in fact a problematic position that builds on an idea of the artist as a genius (Zolberg, 1990; Sawyer, 2006).

Eisner proposes that in order to reimagine what schools could be the educational process must be considered to be a form of art. He advocates for artistic teachers and argues that this quality of 'artistry in teaching depends on embodied knowledge' (2006, p. 45). There are significant similarities between teaching and making art, according to Eisner, which not only involve the aesthetic qualities of the teaching process but align foremost with the uncertainties of the teaching and art making process. Teachers and artists both make decisions based on reflections 'in-

action' (Schön, 1991) and it is the routines of professional practice that enable both artists and teachers to focus on 'what is emerging' (Eisner, 1979, p. 154). The tension between routines and inventiveness makes that both teaching and art making are complex processes, where the ends of these processes often emerge only during the process. Not all teaching is art and artistry in teaching is an ideal which is however relevant because it can 'provide a climate that welcomes exploration and risk-taking and cultivates the disposition to play' (ibid, p. 160). Eisner further argues that excellence in teaching cannot be measured by single standards because, as in art, there are too many variables that define what is required from different perspectives.

In the practice of the novice teacher the ideals of a synergy between artistic practice and teaching practice is hard to accomplish (MacDonald & Moss, 2014). The fluidity of the concept of the 'artful teacher' does not sufficiently underpin the shaping of an artist teacher identity or prepare for the personal problems in balancing two professions. MacDonald and Moss identify the problem of a sort of innate ability to combine practices which leaves no room for failure or conflict. The mystifications of artist teacher qualities which are inherent to the idea of an embodiment of artistic knowing and thinking are problematic and the authors therefore argue that: 'Despite the complexities inherent in trying to understand the specific ways artistry and pedagogy can complement and conflict with each other, deeper understanding will not be obtained without further investigation' (MacDonald & Moss, 2014, p. 101). The artist teacher concept of embodied artistic qualities is too fluid for art teachers to deal with the delicate balance between two practices on personal and professional levels (Hickman, 2010; MacDonald & Moss, 2014).

A more critical underpinning of artistic thinking is proposed by Daichendt in his chapter 'Redefining the Artist-Teacher' (2010). The shifting paradigms in art and art education dispute the idea of universal values and allows for 'local truths' to emerge (Atkinson, 2011). The postmodern artist teacher can break with the romantic and modernist concept of quality because according to postmodern theory the artist teacher is culturally determined and 'continually reinvents himself or herself as culture, context, and goals change' (Daichendt, 2010, p. 143) which can also be recognised in the contemporary discourse on pedagogical art practice or the educational turn. The practice of individual artist teachers helps to construct the

multimodality of applying artistic strategies to educational situations. Castro for instance explains that his identity as an artist is also shaped by the conflict he experiences between the structures of inquiry he engages in as an artist and the demands of the school where he teaches. His role as an artist educator is not to model artistic inquiry but to provide conditions which enable his students to engage in artistic inquiry (2007, p. 84). As an artist, he creates an environment where students can be creative. Lucero (2011) describes his integrated practice of artist and teacher as being relational: 'Relationality—also a primary goal in my creative works—is an umbrella term under which I include art, research, *and* teaching' (p. 234). Daichendt argues that taken from a postmodernist perspective which allows for individuality and local practice the artist teacher 'recognizes the unique, rewarding and multifaceted qualities that are present in art-making experiences. The experiences are as diverse as the artists. Thus the possibilities for teaching art are endless' (2010, p. 149). The change that is proposed here from the mythical embodiment of universal artistic quality to the concept of embodiment of a diversity of individual and local strategies opens up for a more democratic understanding of the artist teacher.

SIGNATURE PEDAGOGIES; THE MULTIMODALITY OF ARTISTIC TEACHING

The diversity of contemporary – postmodern – art practice creates openness for individual and local interpretations. This not only creates endless possibilities for teaching, but when multimodality is considered to be one of the main characteristics of artistic practice individual and local diversity could be the key of artist teacher's pedagogical practice. The third perspective elaborates further on the idea that the connexion between teaching and art practice cannot be generalised, as artist teachers are often strongly connected to their own individual artistic practices and do not follow general guidelines. The flexibility artists hold regarding systems and regulations is brought to the classroom in the form of signature pedagogies (Thomson et al., 2012).

Taking the similarity between the artistic and the educational process as a starting point, as is explained in the previous section, and the idea of artistic strategies which are being adapted to address educational problems, the research

project on signature pedagogies (Thomson et al., 2012) elaborates on the many personal strategies visiting artists adopt in their teaching practice. With the multimodality of contemporary art practice, the artist teacher is considered to bring to the classroom multimodal ways of teaching which break with the hegemony of standardised education. And although individual diversity is considered one of the key features of artistic practice, there are generic features which can be identified throughout the pedagogical practice of many different artists in school. Thomson et al (2012) identify a total of five dimensions which they consider to be valid for any visiting artist's pedagogy: the approach to inclusion, the importance of choice and agency, the challenge of scale and ambition, the role of the absurd and the carnivalesque and a lived experience of the present. These five dimensions make up the signature pedagogy of the visiting artist and will be explained in more detail further on in this section. Before elaborating on the signature pedagogy of artist teachers and what this implies for our understanding of the qualities of the artist teacher, this section firstly seeks to address the import of signature pedagogies in a more general sense.

Signature pedagogies are what Shulman (2005) describes as the nurseries of the profession. His observations of practices in higher education show that professional education prepares students for the habits of mind of the discipline students are educated for. Shulman's theoretical model is based on observations from different professional teaching domains like architecture, geography and law and builds on the idea that pedagogy entails more than teaching method or curriculum but is a complex whole of actions, understandings, and morals. What is important for professional education is the induction into the particular traditions and modes of the profession. Polanyi (1967) calls this a kind of 'indwelling', a tacit knowledge which is a combination of knowing, doing and being and is not separable into distinctive elements. Oppositional to signature pedagogy is what is called default pedagogy. Default pedagogy revolves around the traditional lesson with an opening, a middle period and a closing. Direct instruction in default pedagogy is usually followed by individual or group practice. Default pedagogy has the curriculum as its objective, and exercises and tests are used to determine the levels of achievement (Thomson et al., 2012). What distinguishes signature pedagogies from the default

pedagogy is the fact that in professional education academic understanding and practice are interrelated. The different dimensions of professional work, which are thinking, performing and acting with integrity, or otherwise stated 'head, hands and heart', cannot be separated as different stages of the learning process but happen simultaneously.

Three dimensions of professional knowledge and experience can be identified in signature pedagogies. The first dimension concerns the surface structures of concrete operational acts of teaching and learning, the 'know what' or the ontology of a profession. Secondly, there are deep structures involved of assumptions on how knowledge and expertise is shared, something we can understand as the 'know how' or the epistemology of the profession. The third dimension Shulman describes is the implicit structure of norms and morals, the 'know why' or the axiology of professional education (2005). In signature pedagogies attention is given to all three of these dimensions, the intellectual, the practical and the moral, and none of these aspects is subordinated to one of the others. The tension which this complexity might evoke is part of the characteristic of signature pedagogies: 'Every profession can be characterised by these inherent tensions, which are never fully resolved, but which must be managed and balanced with every action' (Shulman, 2005, p. 58). Students must learn to deal with this tension, not solve it, according to Shulman. Additionally, it is also relevant to consider what is excluded. Any signature pedagogy requires choices of what to learn and what not. By studying what aspects of professional practice are not addressed, we can identify the choices that are made and the outcomes that are being supported.

The complex interaction of the three dimensions which characterise the profession and the one dimension which characterises what it is not and which together is summarised as the signature pedagogy of the professions, implies two common features for all signature pedagogies, according to Shulman, that keep each other in balance: habit and interaction. Habit is essential because it enables complex features to be simplified: 'Habits make novelty tolerable and surprise sufferable. The well-mastered habit shifts new learning into our zones of proximal development, transforming the impossible into the merely difficult' (2005, p. 56). The routine which comes with these habits is at the same time one of the dangers of signature

pedagogies because these routines can develop into fixed learning models themselves, with no direct relevance for professional behaviour but only relevant for the context of professional education. When pedagogy no longer relates to practice but learning is distorted into traditional models signature pedagogy becomes just as rigid as the default pedagogy.

The other common feature of signature pedagogies is interaction. Interaction keeps rigidity at bay. When students publicly perform professionally there is room for risk-taking and excitement. The risk of this uncertainty is that students might become paralyzed with anxiety, something which requires that students not only act but interact with teachers and with their peers. Shulman explains the value of uncertainty for interaction in signature pedagogies: 'Interestingly, learning to deal with uncertainty in the classroom models one of the most crucial aspects of professionalism, namely, the ability to make judgments under uncertainty' (Shulman, 2005, p. 57). What Shulman (2005) identifies in professional education can be summarised as learning in the profession, not about the profession. This implies that every professional context requires specific features for pedagogy, like the field trip for geography and the studio critique for design education.

Thomson et al (2012) have taken a similar approach to analyze the pedagogical practice of visiting artists in the UK program Creative Partnerships, a learning program that supported the development of children's creative development through artists' and cultural institutions' engagement in British schools from 2001 to 2011. The artists working in schools within the context of Creative Partnerships receive some training to prepare them for their work as partner of the schoolteacher but they do not function as teachers (Collard, 2014). This position aligns with the artist teacher as outsider like I have described in a previous section as being a model which confirms the duality between artist and teacher and can be aligned with the weak model of the artist teacher. The role of the artist in Creative Partnerships is mainly to support the teachers in developing creative pedagogical practice and not being part of the educational system is considered a qualification to develop alternative modes of teaching. In their research report Thomson et al describe the role of the artists and their contribution to pedagogy as 'a deep encounter with the fundamental purposes and understandings of arts-related

pedagogy, not only an assimilation of its surface techniques' (Thomson et al., 2012, p. 5) which contributes to learning. Schools can learn from artists and together new practices can be created. Studying the practice of 12 different artistic practitioners in schools, from different art disciplines, both in primary and in secondary education, Thomson et al. developed descriptive case studies which lead to an analysis of the distinctive – signature – pedagogies of artists in schools. In their findings the authors come to the conclusion that visiting artists challenge default pedagogy by creating a thirdspace (Soja, 1999; Heath, 2001; Wilson, 2008) where they develop 'hybrid' pedagogies. Temporary space and time with relative independent freedom to experiment are important to create this third space in education and although artist teachers do make distinctions between their own artistic practice and what they do in schools, what happens is actually quite different from what may normally happen in schools.

Throughout the different case studies, Thomson et al have found five components of hybrid signature pedagogies which characterise the distinct pedagogy of artist teachers (2012). The first aspect which distinguishes artists' hybrid signature pedagogy from default pedagogy is an approach to inclusion which is different from what is usual in schools. Inclusion in the pedagogy of the artist teachers implies that all children are considered capable, rather than focusing on the special needs of some and adopting methods to differentiate. Artist teachers do not judge the solutions children have to their open-ended pedagogies as being right or wrong and offer students opportunities to engage in their own way where 'doing the very best that you could was all that is required' (Hall & Thomson, 2016, p. 6). The second distinctive feature of artist teachers' signature pedagogy is the importance of choice and agency. Children's contribution is considered important by many artists and improvisation and negotiation play an important role in decision making. Giving children 'voice' empowers the children and helps them develop a sense of capability and agency. Thirdly, scale and ambition are challenged in the pedagogy of the artist. Time, size and level of achievement can be stretched to such an extent that this might easily be considered too ambitious for children. This does not mean however that children are forced to perform beyond their reach, but instead that children are offered the opportunity to take risks and discover 'that which is not yet' (Atkinson,

2008, p.237) which offers a new perspective of what can be considered their zone of proximal development (Vygotskij, 1996) or the dimension of uncertainty (Shulman, 2005). The challenge of scale and ambition is not about competing to achieve on the highest possible level but it is about interacting socially which brings the achievement of ambitious work within reach of the children. Play is considered an important aspect of many forms of artistic practice, like theatre. The pleasure and disruption of school environment which comes with eccentricity and experiment are not limited to theatre makers though but are recognised throughout the pedagogical practice of artist teachers. Artists bring to the classroom playfulness which is part of the creative process and which makes room for laughter and jokes. Hall and Thomson describe this component as the role of the absurd and the carnivalesque which contrasts with education where play is often limited to 'non learning time' (2016). Lastly, Thomson et al (2012) point out that artist teacher's hybrid signature pedagogy breaks with the focus on past and future learning characteristic of default pedagogy by emphasizing the relevance of the here and now. The combination of affect and cognitive attention, that Thomson et al align with what Zembylas (1976) describes as 'the structure of feeling', allows children to be immersed in the moment and experience events instead of remembering them.

CONCLUDING REMARKS

I have argued in the first chapter of this thesis that the problem of the historical development of a binary logic which divides artist from teacher is that this yields an over-simplistic representation of individual practice. Artist and teacher can better be considered as two ends of the same continuum in the practice of artist teachers. Furthermore, the dichotomy is challenged by the variety of the extent to which the two practices are fused in the practice of the individual artist teacher. On top of that, the multimodality of contemporary art practice makes it even more difficult to maintain a universal definition of artist teacher identity. There is ground to argue that a multidimensional model of artist teacher practice is required in order to be able to identify and include a variety of practices of professionals who strive to combine being an artist with being a teacher.

From the perspective of the school, the binary opposition of outsider and insider is proposed, which divides between weak and strong models of the artist teacher. Summarizing, the visiting artist, who is considered a weak model in the sense that he or she does not structurally belong to the school, is juxtaposed with the teacher-who-is-also-an-artist who is, although difficult to pin down with a simple definition, definitely an inside figure in the literature on review. The concept of the teacher who makes art or the artist who teaches must therefore be considered a representative of the strong model of the artist teacher in the sense that it bears the potency to include art practice within the confinements of the educational system. This implies that significant aspects of artistic practice, such as multiple modes of interpretation, meaning making and hybridity are given room to be incorporated in art teaching practicse.

However, it would be farfetched to state that there is consensus on the added value of the artist teacher, while the dual practice is still associated by so many with failing artists and amateur teachers, as I have also demonstrated in this section. On the other hand, I have also pointed out that there are enough developments in art education that build on the idea that artists as teachers contribute meaningfully to art education. The arguments which are used by art educators to underpin the value of the artist teacher for art education are different. By focusing on three perspectives which can help understand why maintaining artistic practice could contribute to the quality of teaching, I have demonstrated some of the arguments used in the discourse on artist teacher qualities. The next section elaborates on significant relations between the artist teacher and democratic pedagogy and unpicks the role of the transgression of domains for an understanding of the implications of the artist teacher for pedagogical practice.

CHAPTER 3

TRANSGRESSING DOMAINS.

ARTIST TEACHER AND DEMOCRATIC PEDAGOGY.

This chapter seeks to unpick how the concept of the artist teacher as has been outlined above connects with traditional educational reform and with critical approaches to pedagogy, brought together under the theoretical notion of democratic pedagogy, and to bring forward the state of affairs in the contemporary debate on the significance of the artist teacher for democratic pedagogy. In order to understand how the dualistic position of the artist teacher holds implications for pedagogical practice, firstly this section will introduce some of the different theoretical notions that underlie our understanding of democratic pedagogy. Secondly, a review of the contemporary debate that focuses on the value of the artist teacher for democratic pedagogy will map the territory this thesis moves in. Thirdly, democratic pedagogy as practice will be unfolded when introducing the pedagogy of Reggio Emilia and Room 13, two pre-existing practices which are very different in many aspects but which show similarity in the way these practices seek to emancipate learners by bringing them in close cooperation with artists.

INTRODUCTION TO DEMOCRATIC PEDAGOGY

The understanding of democratic pedagogy which is applied in this thesis comprises several theories. The literature on educational reform contains also other terms like for example critical pedagogy, engaged pedagogy, pedagogy of commitment, radical pedagogy or liberatory pedagogy, to name but a few[2]. This thesis however does not strive to give an inventory of the many directions which characterise the project of

[2] In addition to the remarks made on the theoretical discourse around democratic pedagogy, it is important to note that the concept of democratic pedagogy as used in this thesis does also not refer to any specific school or schools, as for example listed on the website http://www.educationrevolution.org/store/findaschool/democraticschools/

progressive education but takes as its starting point three issues which I introduce as a shared conceptual framework for democratic pedagogy: emancipation of the child, a critique of power and an approach to inclusion. These three issues help frame the relevant notions of the development of theory on democratic pedagogy and contextualise our understanding of the artist teacher as a democratic pedagogue.

The origin of the project of democratic pedagogy is historically located in the beginning of the twentieth century with the writings of John Dewey (Aubrey & Riley, 2016; Adams & Owens, 2015). At the time, Dewey argued that progressive education needs to move away from a rigid approach of passive learning towards a participatory approach to learning which works from the school as a democratic community where learning is not limited to the transference of knowledge in disjointed compartments of information but where school must be a representation of life itself and learning must be considered 'a liberal experience, with the child at the centre of the process' (Aubrey & Riley, 2016, p. 8). Over the course of the twentieth century and into the twenty-first century, the relevance of Dewey's theories has been underlined by the development of many theories and practical examples of progressive education which still challenge the restrictions traditional education places upon the learners. I will firstly identify the three central issues which reoccur in educational critique since the time of Dewey before elaborating in the next section on the relevance of the notion of democratic pedagogy for the concept of the artist teacher.

EMANCIPATION OF THE CHILD: ANARCHY AND AUTONOMY

Progressive education builds on the idea that children must be considered as individuals, who have the same rights as all other human beings (Rancière, 1991; Atkinson, 2011). There are different ways to approach this idea, with different consequences for the way education needs to address the issue of emancipation. On the one hand, there is the radical position of anti-pedagogy and critique of childism, a term that indicates a form of prejudice against children similar to its related terms racism and sexism and that utilises stereotypes of childhood (Young-Bruehl, 2009). This position works from the idea that children are systematically repressed and that all form of pedagogy is in fact adult oppression of children. The extreme consequence of this idea is the rejection of all form of pedagogical relations.

On the other end of the same spectrum there are the many variants of child-centred learning building on the notion of constructivism (Phillips, 1995), taking learning as an active process of the learner, which underpins some of the traditional educational reform methods which have gained solid ground within educational theories and which works from the idea that not the teacher, nor the curriculum, but the child needs to be placed in the centre of the learning process. Although very different, together these two complementary perspectives help to outline the project of liberating the child from a subordinate position.

In order to underpin the need for emancipation, I would like to firstly explain how the quest for the emancipation of children aligns with similar emancipatory movements, dealing with class, gender and race. This implies that two important factors need to be acknowledged which are that (1) children have the same rights as other human beings and that (2) children have different needs than adults which must be met by society. According to Article 12 in the United Nations' Convention on the Rights of the Child (UN General Assembly, 1989) 'every child has the right to express their views, feelings and wishes in all matters affecting them, and to have their views considered and taken seriously' (UN General Assembly, 1989). Children have fundamental human rights, which guarantee children's safety and wellbeing, as well as their right to participate and have access to information. The UNCRC advocates that children must at the same time be protected as well as be considered fully human (Reynaert, Bouverne-De Bie & Vandevelde, 2009), 'the *competent yet vulnerable child*' (Lahman, 2008, p. 285) as a way of considering the unique position of children.

Children must not be treated as incomplete or unfinished human beings (Kuijer, 1980) and need to have their own, inalienable space in society (Negt and Kluge, 1990). In their analysis of the implications of the public sphere for marginalised groups, originally published in Germany in 1973, Negt and Kluge point out that there is a difference between the adult public sphere and a children's public sphere, and that in order to realise themselves, children require more room to move in than adults and 'places that represent as flexible as possible a field of action, where things are not fixed once and for all, defined, furnished with names, laden with prohibition. They also need quite different time-scales from adults in order to grow' (1990, p.29).

Negt and Kluge's theory of a children's public sphere for example resonates in the ideals of Danish visual artist Palle Nielsen, something he expressed in his activist installation A Model for Qualitative Society in 1969 in the Moderna Museet in Stockholm (Larsen, 2010). The installation The Model was an enormous indoor playground, that had no rules and was free for all children under eighteen. Large beer crate constructions, car tyres, a foam pit, paint, dress-up clothes and music could all be used freely and without restrictions (Penfold, n.d.). The installation drew over 20.000 children within the three weeks that the exhibition lasted before the museum had to close it down due to protests from different angles, mainly about safety and the ethics of the experiment (Larsen, 2010). Nielsen, whose art work can be considered a form of guerrilla urban activism, previously created adventure playgrounds on behalf of children centred around the idea that play is the work of children (Winnicott, 1972/2005; Moyles, 2014; Van Oers, 2015: Atherton & Nuttbrown, 2016) and The Model would give him a chance to observe how children play when not restricted. Penfold explains that: '*The Model* sat between a pedagogical project, a process- driven art installation and political protest against the art gallery as a space for the social elite.' (n.d.). Nielsen's art work aims to radically liberate the child and create an environment which invites children to be autonomous and free. Larsen (2010) explains to what extent childhood in Nielsen's work is treated as a political issue, drawing from the theory of a children's public sphere by Negt and Kluge which has been explained above. The Model can at least partly be considered as an attempt to create a children's public sphere, not created by the children in this case but on behalf of the children, which meets with the requirements of a flexible place of action, with little prohibitions. Nielsen explains in what way The Model addresses the issue of the emancipation of children in an interview quoted by Larsen. His motivation was not to design a playground because according to Nielsen children do not need those because: 'I have seen children function perfectly well on asphalted yards, when they were allowed to play with whatever they liked' (Larsen, 2010, p. 93) but to change the behaviour of children and give them the opportunity to change society.

The activist agenda which underpins Nielsen's work in the 1960's and which remains eminent in The Children's Peace Corner, a project he has created in 2009 in

Utrecht (Larsen, 2010), aligns with the agenda of radical emancipatory ideology. Larsen states how it is significant for the emancipation of the children that Nielsen denies the sole authorship over his work.

> In The Model, the universal becoming of the child – the child as an unfinished person, a pre-being or a future race – is turned into just such a not-yet-being that demands its rights and freedom. This process of political subjectivation is emphasised by Nielsen's self-truncated authorship. By disappearing as the author of the event and instead working under a collective pseudonym, he crosses identities and links names outside of his own signature to produce a literally un-authorised space where the children can use play to 'talk about their ability to express themselves'.
> (Larsen, 2010, p. 72).

Gaining authorship over a project or an artwork gives children the opportunity to develop themselves as political subjects, which brings Larsen to argue that by disappearing as the traditional author of the work, Nielsen's project aligns meaningfully to Rancière's theory of political subjectivation (1992). Larsen also argues that The Model should be granted a place in art history as an example of social art, and could be considered a Foucauldian heterotopia (Wild, 2011) because of the way in which The Model serves as a counter-site within the museum institution.

In addition to the preceding example of The Model as a radical emancipatory art project for children as a form of utopia, I would like to further my argument on emancipation of the child as a central theme for democratic pedagogy, by bringing to the attention an example of democratic pedagogy founded by the French educator Freinet, who, although hardly known in the Anglo-Saxon world, has obtained a firm footing in education in many other countries[3] (Evans, Cook & Griffiths, 2008; RadicalEducationForum, 2012). Celestine Freinet, who has been called the 'French Dewey' by some because of their related ideas on democratic teaching for active learning (Temple & Rodero, 1995, p. 164), distinguishes himself from Dewey by the fact that Freinet's ideas are deeply rooted in his own classroom practice. After having been forced to leave public education because of his communist learnings, Freinet

[3] Especially in France, Belgium, Spain and Latin America. There are also a few Freinet schools in the Netherlands.

started his first school in 1935 in Vence, France, where he worked until he died in 1966. In this rural school Freinet practiced 'a pedagogy of work' which is based on the idea that there is not an essential but only a gradual difference between children and adults, where the pedagogical relation is based on reciprocity and which includes children from all social backgrounds (Acker, 2000). Freinet is critical of the way grading accentuates the power gap in traditional education, when he states that: 'a grade is merely a way of measuring adult appreciation of a child's work' (Temple & Rodero, 1995, p. 166) and he argues that children should be trusted to act responsively and their integrity should be respected. Children arrive at school full of expectations and according to Freinet the teacher is there mainly to facilitate (Temple & Rodero, 1995).

Evans et al. explain how three fundamental techniques in Freinet education – the learning walk, the printing press and the exchange process between different schools – emphasise how in Freinet schools the social group replaces the figure of the authoritative teacher figure (2008) in a way that brings to mind the working of learning communities described by Lave and Wenger (1991; Aubrey & Riley, 2015) something which will be elaborated upon further on in this conceptual framework when introducing the pedagogical practice of Room 13. Freinet schools are places where children learn for democracy, which brings Evans et al. to explain not only to what extent Freinet has inspired for example Guattari in his theories of classroom action, but also how Freinet is aligned with Freire (Evans et al., 2008), who will be further introduced in the following section.

The two examples of democratic pedagogy, The Model and Freinet, that I have employed in this section to stress the notion of emancipation of children are very different in many aspects and far from exhaustive but from the parallels which can be drawn between them I would like to argue that from these examples it is possible to conclude that it is pivotal for our understanding of democratic pedagogy that children are treated as equals. In the following section I will further on my analysis of democratic pedagogy by concentrating on the way democratic pedagogy criticises power structures in education as an obstruction for learning to take place in an environment of equality and freedom.

A CRITIQUE OF POWER

Critical pedagogy is the definition of a philosophy of education which works from the position that, as in all critical theory, institutions have to be deconstructed as institutes of power. The deconstruction of mechanisms of power relations in education shows for example the pivotal role of surveillance and the disciplining of the body, for example in the design of classrooms and assessment practice which, according to Foucault, makes a comparison between the school and a prison plausible (Wild, 2011; Atkinson, 2011). Critical pedagogy disputes the assumption that knowledge is neutral and regards teaching as a political act. Freire, who has been aligned with the legacy of Freinet in the previous section and who is one of the most prominent advocates of critical pedagogy, argues that the main goal of education is the emancipation from oppression. In order to emancipate themselves, learners have to become critically conscious of the powers at work which oppress them, something which Freire placed central in his work with Brazilian underprivileged workers (Freire, 1970/1993).

Masschelein and Simons (2013) define the pedagogic act as a process of disclosing the surrounding world to the child to make socio-cultural education[4] possible. The authors make a distinction between developing and learning, and argue that in opposition to the persistent emphasis in the educational system on learning, the main focus of pedagogy must not be about obtaining knowledge about the world but must be to develop a relation to the world. They redefine school as a place situated between the private and the public – an autonomous place with revolutionary potential – something which is however problematised by the fact that schools are being employed by the state to only foster learning and reproduction and which explains why since their invention schools have been the site of perpetual attempts to neutralise and tame the revolutionary force of the school (2013). Masschelein and Simons are not alone in their critique of the school as a place which in practice mainly facilitates social reproduction. The reproduction theory of Bourdieu explains how schools, instead of being neutral, institutionalise dominant

[4] A translation of the Dutch 'vorming' would be 'education', but as that is foremost understood as the systematic training and instruction of young people I prefer to translate 'vorming' here as 'socio-cultural education'

systems of meaning and reproduce the unequal distribution of the habits and cultural capital of the dominant class, those who hold power of the institutions in society (Giroux, 2001; Krauss, 2015a). And although Giroux for example disputes Bourdieu's partial interest in cultural capital which tends to neglect the important role of economic capital, race and gender, there is unanimity between Bourdieu and the theories of Giroux about the fact that the essence of school 'lies in the imposition of meanings and specific modes of behaviour' (Giroux, 2001, p. 188) and that schools do not foster critical thinking.

An example of a deconstruction process of the powers that govern the school, can be recognised in the art project "The Hidden Curriculum" by artist Annette Krauss. Krauss takes the theoretical concept of the hidden curriculum (Giroux, 2001; Krauss, 2015a) as a central question for a longitudinal artistic project. Hidden curriculum is a system of morals and rules which works as a covert disciplining force in an educational institution. Shulman refers to the hidden curriculum as the underlying morals of any pedagogy (2005), as I have explained in this thesis' section on signature pedagogies, something which Giroux considers a traditional or liberal way of looking at hidden curriculum which denies its political power (2001). Krauss' project however emphasises the political implications of the working of such an implicit set of norms and unquestioned routines for the learners which aligns with the radical perspective which characterises the writings of Giroux (2001). In order to understand the workings of politics in education, I would first like to briefly address some of the findings of Krauss' project.

In workshops with students aged thirteen to seventeen Krauss has organised over a period of several years in cooperation with institutes like, among others, Whitechapel Gallery in London and Casco in Utrecht, Krauss investigates how students develop ideas around the notion and working of the hidden curriculum in their school. Forms of knowledge which are not formalised in books or materials but which 'form a structural component of the school system and everyday life in school' (Krauss, 2015a, p. 1) are investigated:

> They include on the one hand various kinds of actions and tactics challenging enforced cultural values and attitudes (e.g. punctuality, tidiness, etc.). And on

> the other hand the HC project looks at practices that students develop in order to cope with the requirements in daily life in school, investigating forms of subordination, hierarchies and silent violence (Krauss, 2015a, p.1)

The investigations of the students motivate Krauss to argue that schools have 'hierarchies of knowledge' and that for example the hidden meaning of the difference between simple student chairs and spinning teacher chairs learns the students to respect authority. In order to cope, the students generate 'different forms of unintended, unrecognised, or undesired knowledge, unofficial abilities and talents' (Krauss, 2015a, p.5) like for example the many variants to customise school uniforms when there are no teachers around. Krauss contextualises the findings in her own art practice with critical pedagogy theories. The investigations the students do, make them conscious of the power structures at play in the school which relates to Freire's notion of "conscientizacao" which means learning to see the social, political and economic powers at work and to take action against it (Freire, 1970/1993). Education is at the same time a means to escape an underprivileged and suppressed position but also reinforces oppression because of the fact that education reproduces the hierarchical structures. In critical pedagogy, the process of developing awareness in learners of the way education oppresses them is conditional for the leaners to be able to emancipate themselves, and if this is not inculcated in children and young people, then restrictions on liberty within a pedagogical context are sustained. With the example of the Hidden Curriculum project I have sought to connect theory and practice in a way that demonstrates how the critical methods of inquiry of the contemporary artist works to create that awareness.

EVERYBODY'S VOICE MUST BE HEARD

In the preceding sections the theoretical concept of democratic pedagogy has been introduced firstly from the need for an education that liberates children from inequality, and secondly from the critical notion of education as a structure of power. Several theories have been introduced to underpin the understanding of a democratic, critical or radical perception of education, and I have employed examples from both artistic and educational practice, to illustrate the many local and personal proposals for educational change. Summarizing, I would like to argue that where the

first concept addresses inequality in the relation between children and adults, the second concept addresses the inequality in the relation between the individual and the state. It is important to note that the ideals to emancipate the child and to deconstruct power structures must not be seen as isolated movements, but as interacting aspects of the motivation for change. A third force at work in the project of progressive, emancipatory education is the need for a pedagogy that gives every child an equal right to develop and be included and that does not reinforce or reproduce the inequalities of the society we live in. That concept addresses the inequality between children. There is a strong alignment with the notions that have been addressed above, like for example Bourdieu's theory on cultural reproduction and Giroux's emphasis on class, race and gender, and together these notions help to construct the complex understanding of democratic pedagogy which will be connected to a theoretical underpinning of the artist teacher as an agent of change in the next section. I will pre-eminently refer to inclusion in the work of Rancière and bell hooks, two very different theorists whose perspectives help outline the theoretical notion of inclusion and its political implications.

According to Rancière, universal capabilities should be the starting point for pedagogy, and not the incapability of some (Thomson et al., 2015; Rancière, 2004). In his book The Ignorant Schoolmaster, which draws on a historical example of a teacher who was forced by circumstances to change his teaching methods radically, from explanatory teaching to a form of teaching where the teacher is as ignorant about the subject as his students are (Rancière, 1991), Rancière explains his ideas on inequalities both in the relation between teacher and student as 'between learners themselves' (Atkinson, 2011, p. 43). Rancière is critical of the idea of education as a form of uplifting of marginalised groups which would be a patronizing act that preserves inequalities rather than abolishes them, but instead argues that the educational process must be targeted to be a process of verification of the equality of intelligence of the learner. Equality, according to Rancière, is 'not given, nor is it claimed, it is practiced, it is verified' (1991, p. 137). And, when the teacher is no longer an authority, the inequalities between learners become obsolete. Luxon (2015) argues that it is important to teach what one does not know, because when teachers dare to thread areas which they are uncertain about, 'students learn to model that

posture as something other than incapacity: they learn to take themselves seriously, develop a process of inquiry, and move their claims into the world' (p. 45), facilitating that students learn that absolute certainty is not a requirement for being involved and be heard. Democracy is, according to Rancière, the 'power of those who have no qualification for exercising power' (2004, p. 304). The subjectivisation and emancipation of learners is a political process, which challenges established orders, only when we accept among ourselves that all individuals have different but complementary capabilities, which we celebrate in their equal right to exist.

A feminist, anti-racist perspective on equality and inclusion is represented by the critical writings of bell hooks (hooks, 1994; hooks, 2010; Aubrey & Riley, 2017). hooks, who takes her childhood experiences in schools in a still highly segregated American society as a starting point for her theory of an engaged pedagogy, argues that education will only reinforce existing inequalities as long as teachers do not believe that all students are 'fully human' (hooks, 2010, p. 2) and not engage with them on a level of equality. The project of democratic pedagogy, in the eyes of hooks, in practice fails to address the emancipation of all learners, because the problem of the reproduction of inequality is not solved and 'often helped maintain hierarchies within educational institutions wherein privileged groups were given advantage' (hooks, 2010, p. 14). In order to address the persistent reproduction of privilege and exclusion, a process which has also been identified by Bourdieu and Giroux as the pivotal mechanism to obstruct emancipation, hooks advocates for an approach to pedagogy that 'teaches to transgress'. Education is never politically neutral (hooks, 1994, p. 37) and those who claim that it is deny the fact that within the educational system there are power structures at work which include some and exclude others. All learners have to be heard and therefore it is essential that progressive education is not deradicalised (hooks, 2010).

hooks advocates an 'engaged pedagogy' that breaks with the simplification of education as the mechanical transference of knowledge into a passive recipient which aligns with Freire's banking concept of education (1994). Engaged pedagogy works from the idea that the teacher is just one of the bodies and one of the voices within a group of bodies and voices, and that by acknowledging this the teacher opens up the possibilities for learners to also be seen and be heard as a body and a

voice in the group. The teacher must take the risk of being personally engaged before she can invite the students to do the same: 'When we all take risks, we participate mutually in the work of creating a learning community' (hooks, 2010, p. 21). The learning community, according to hooks, should be inclusive to difference, and instead of striving for homogeneity should strive to embrace diversity. This notion of a heterogeneous community aligns with a very different practice which I have referred to in one of the preceding sections, with what Celestine Freinet brought about in his Ecole Moderne. Freinet, who pursued inclusive education for the underprivileged children of the working-class peasants in his time, organised his school in accordance with the idea that the social group plays an important role in the transformational learning process (Evans et al., 2008). Freinet schools are therefore not organised in year-groups but in family-like structures with children of different ages (DeVos, 2013), and although this does not address race and gender in the same way hooks proposes, there is similarity in the way these educational theorists brought together in this section, point out the important role of diversity in order to be inclusive.

Focusing on children's rights, criticality and inclusion in an attempt to unpick the essential values of the ongoing project of democratic pedagogy, has forced me to make choices on what is addressed in this thesis and what not. From a pragmatic or constructivist paradigm it could be argued however that democracy in school is foremost a means to an end: to teach the democratic citizens of the future. And although organising the school as a democratic society in order to teach children to develop themselves as democratic citizens for example motivates Freinet to make student meetings a regular item in the structuring of the school day (Edelstein, 2011; DeVos, 2013), this section has not specifically addressed this aspect of democratic pedagogy. My argument is that it is not so much the modelling that teaches children about democracy as something they have to prepare for but that the theories that have been brought forward underpin that children, as a 'lived experience of the present' (Thomson et al., 2012), need to experience being heard and listening to others and being critical participants in an inclusive community.

THE ARTIST TEACHER AND DEMOCRATIC PEDAGOGY

On several points in this review of the literature on artist teachers and the implications for pedagogical practice there have been implicit and explicit references to the differences between the domains art and education and the value that artist teachers have in either bringing these separated domains together or changing the nature of either one of these domains, predominantly with a focus on changing the nature of education. In the preceding section I have outlined some of the underlying motives for the project of democratic pedagogy which drive progressive and radical educators to critically reflect upon pedagogy and formulate points of departure for change. There is reason to argue that the synthesizing or dialogical nature of the artist teacher concept aligns with a democratic or critical understanding of education, and over the last decades a number of authors have addressed this alignment in their advocacy for the artist teacher as an agent of change (Adams, 2005, 2007; Hall & Thomson, 2007; Hyde, 2007; Graham & Zwirn, 2010; Hall, 2010; Atkinson, 2008, 2011; Stanhope, 2011). Atkinson (2011) argues that recent developments in education which reinforce the reproductive and target-driven nature of schools validate an inquiry into the artist teacher as a way to develop alternative forms of education. Art is questioning by nature and contrasts with prevalent functions of teaching 'often constrained by established forms of knowledge and tradition, regulated by curriculum bodies' (Atkinson, 2011, p. 120), which explains the tension which artist teachers experience in developing 'more creative forms of education' (ibid). In this section, some viewpoints on the implications of the artist teacher for democratic pedagogy are brought together around four recurring themes in the literature: experiential learning, risk taking, the dialogical force of art and creating a thirdspace. The implications of the artist teacher as a model of consensus and the artist teacher as a model of dissensus which informs the complex understanding of the duality of the artist teacher concept, is addressed in the concluding remarks of this section.

LEARNING AS EXPERIENCE

In her research on the practice of artist-led workshops in gallery education, Pringle defines contemporary artistic practice as being both conceptual and experiential

(2009). The artist educators in the research, when asked to give definitions of themselves as artists, describe the inquisitive and problem-solving nature of the artistic process rather than identifying themselves with the media or techniques they work with. The knowledge they bring to the pedagogical practice is described as artistic know-how which is complex, context-specific and is acquired through experience. The artist educators' knowledge is:

> … embodied and resists systematic and explicit organisation – the 'feel' of a piece of sculpture, for example. It is typically revealed through the art making process (what Schön (1982) refers to as 'knowing in action') and by making ideas explicit through the art work (Pringle, 2009, p. 176).

The value of the experiential knowledge in artist educators for Pringle lies in the fact that firstly this knowledge is shared with the learners in a participatory rather than an authoritative way and secondly that artist educators are able to model processes of meaning making that correspond to their artistic processes (2009).

Both Dewey and Freire have given us distinguished metaphors of their critique of education as the transfer of knowledge (Dewey, 1916; Freire, 1972/2000). Dewey (1938) speaks of 'boxed knowledge' in the sense that he considers it problematic that knowledge is regarded as something isolated which can be compartmentalised into smaller units to be transferred from teacher to learner, a process in which the learner remains the passive receiver. Learning, according to Dewey, is an active holistic process where new knowledge is acquired through experience, through 'learning by doing', and given meaning through the connexion with pre-existing knowledge and other experiences. This requires a perspective on the learner as an active constructor of knowledge and on the teacher as a facilitator of the active learning process. Freire (1972/2000) further stresses the problem of the passivity of the learner by referring to the default model of education as a process of 'banking' where knowledge is stored in the learner like money deposited in a bank. For Freire, it is essential that the teacher not only facilitates the learner to actively construct knowledge but also to enter into dialogue with the learner to critically reflect on this process, in order to help the learner to emancipate himself (Freire, 1972/2000, Giroux, 2001). In the pedagogical practice of the artist educator (Pringle, 2009) experience of the learner

is both stimulated by engaging the participants in active dialogue and 'whilst functioning as co-learners who share and re-order their knowledge' given meaning through modelling a process of meaning making, 'which corresponds in many ways to their artistic process' (Pringle, 2009, p. 179).

In my research project on the role of the visiting artist in projects with young children I conclude that artist teachers are oriented predominantly on the processes of the children and not so much on their artistic products. Artist teachers employ a variety of methods to help children be engaged in their creative processes and learn through the experience of making, and appreciate an active and inquisitive attitude even if this does not lead to tangible outcomes because this aligns with the artist teacher's own artistic processes in an almost natural way (Hoekstra, 2010a). The embodied experiential knowledge that Pringle (2009) refers to, the artistic know-how, is not only stimulated through dialogue and modelled through processes of meaning making, but it is also recognised and valued in children's experiences (Hoekstra, 2010a) and because of the fact that artist teachers identify themselves with these experiences, artist teachers are targeted to facilitate this type of learning. Adams & Owens (2015) point out that there is a need for 'establishing conditions for creative practices to inform educational frameworks' (p. 65) because schools and learners need to be enabled to learn through experience and the arts have the methods which are required because of the central position of experience in art (Dewey, 1934/2005). The habits of artistic practice, with its central role for experience, is embodied in the pedagogical practice of artist teachers which makes a role for the artist teacher in the project of democratic pedagogy arguable.

NOT AFRAID TO TAKE RISKS

Democratic pedagogy challenges the notion of the teacher as an all-knowing authority and proposes that teachers engage in a dialogue with learners on a basis of equality: to step away from the teacher desk (hooks, 1994). Democratic pedagogy asks for ignorant schoolmasters (Rancière, 1991), teachers who are able to work from uncertainty and be prepared to be taught themselves (Freire, 1972/2000) and work without criteria (Atkinson, 2017). In his analysis of the artist teacher, Atkinson (2011) argues that both teaching – and learning – and making art are dynamic learning

processes concerned with truth and renewal and therefore not entirely knowable: 'We cannot say prescriptively that we *know* what teaching or making art *is'* (Atkinson, 2011, p. 119) and it is this state of uncertainty that has the potential to change what we do and what we know. Atkinson furthers in his argument on evaluations of the Artist Teacher Scheme (ATS), a program for professional development which has been established in the UK in 1999 and has been a pretext for a recent theorisation of the subject of the artist teacher (Adams, 2003; Addison & Burgess, 2005; Thornton, 2005; Hall, 2010; Page et al., 2011). The ATS has not only had great impact on the effectiveness of the participating art teachers by connecting individual teachers to contemporary art practice and a positive impact on self-confidence of art teachers, but has also changed the nature of the pedagogical practices of the participants (Page et al., 2011). The reinforcement of the contemporary artistic practices of artist teachers brings about a more flexible approach to learning and 'discuss and reflect on their pedagogy and to research new pedagogical practices and then to integrate these into their teaching' (Page et al., 2011, p. 289) which gives the artist teacher the opportunity to experiment with their teaching.

Educational institutions are increasingly risk-averse (Adams, 2010; Hardy, 2012) and 'practices that support a relatively high degree of learner autonomy' (Adams, 2010, p. 683) are considered threatening to a governance of control and accountability. The subject of art in school in general is often referred to as being disruptive to the hegemony of regulations and assessment (Hardy, 2012) and this is being increasingly enforced when art education connects to contemporary art practices (Adams et al., 2008; Adams, 2010) and even more so by the figure of the artist teacher (Graham & Zwirn, 2010; De Backer et al., 2012; Atkinson, 2011; Thomson & Hall, 2015). The artist teacher who does not operate as an authority but who is, as Pringle (2009) points out, a co-learner with the learners in a territory that is new to both teacher and learner opens up the possibility that outcomes are not fixed and knowledge is not static. Atkinson argues that for 'real learning' to take place, referring to learning that is able to fundamentally transform the learner, it is essential not that criteria are met but that the learning 'matters to the learner' (2017, p. 145). 'Something of this vital force can be gleaned from those 'experiencings' of making or witnessing, by for example a learner engaged in art practice or a teacher

who encounters it' (Atkinson, 2017, p. 147). What Atkinson refers to as a 'pedagogy of immanence' (ibid, p. 149) requires that the learning situation is approached without criteria, as opposed to a pedagogy of transcendence which works from fixed criteria. This approach is not easy, argues Atkinson, because there is no clear answer to the question what matters. The teacher has to find a way of not imposing knowledge on the learner but drawing alongside, according to what the learner in the specific learning situation asks for and it requires sensitivity to do this. 'This suggests that pedagogical practice take account of the qualitative level of thinking-feeling and not only the instrumental level of skill or knowledge acquisition' (Atkinson, 2017, p. 150). Knowing when something matters for the learner, attuning to the learners needs and experiences, is a process of negotiation and uncertainty. Drawing alongside the learning experience of the learner what has been argued above when addressing the importance of experience to be a characteristic feature of the pedagogical practice of the artist teacher, creates a relation of equality between teacher and learner, but at the same time challenges the certainty of teaching because 'teachers may encounter forms of appearance of learning that are not-yet-known, where their pedagogical frameworks are challenged' (Atkinson, 2017, p. 151).

THE DIALOGICAL FORCE OF ART

One of the main aims of the Artist Teacher Scheme has been to reinforce the relationship between art teachers and contemporary art practice (Adams, 2005). The need to connect contemporary art practice and art education has been identified before in this conceptual framework, when addressing one of the aims of authentic art education (Haanstra, 2011; Heijnen, 2015) stating that art education needs to relate to professional art practice in order to create a meaningful learning environment and move away from the production of school art:

> Contemporary art education has been described as an expanding, hybrid field of signifying practices that should be about increasing students' capacity to make meaning (Gude, 2008). As artists, their concern with meaning in their work kept these art teachers involved within the realm of ideas as well as with the craft of materials (Graham & Zwirn, 2010, p. 227).

A close engagement with contemporary practice for art teachers not only increases their specific subject knowledge and skills, but also changes the nature of their pedagogy (Page et al., 2010). This change in pedagogy has to be understood in the light of the disruptive, questioning nature of the methods of conceptual and performance art practices. The collaborative nature of many contemporary art practices raises issues of identity and subjectivity, which implies that art educational practices need to question issues of individual authorship and reconsider the role of community and interaction (Adams, 2005).

Kalin (2014) describes some of the current tensions in contemporary art practice which can inform our understanding of the dialogical force of art for the pedagogical practice of the artist teacher. Recent developments in art, like socially engaged art practice (Bishop, 2012), relational aesthetics (Bourriaud, 1998) and the pedagogical turn (Vella, 2015) disrupt art worlds because instead of the art object, the social relation with participants is placed central. Kalin however also describes the critique that a process of normalisation or gentrification neutralises the political or antagonistic force of these social practices, something that happens when public institutions and the market embrace socially engaged art practice to compensate for a lack of participation in social spheres or as a neighbourhood's unique selling point, leading to forms of acceptable or aestheticised social art. This conflict also occurs in education when educators with an aim to emancipate their learners, and here Kalin refers to the writings of Rancière, design curriculum with little room for learners to move which steers the learners towards pre-set outcomes. Participation which aims to compensate lacks or deficiencies in the learner or the participant, is based on a notion of inequality (Kalin, 2014).

The idea which rises in some that art cannot be critical or democratic anymore is contested by Chantal Mouffe (2008), but she stresses the importance of resistance, antagonism and conflict for the democratic value of art. Conflict is central in Mouffe's theories on pluralistic politics (Ruitenberg, 2009) and living democracy, according to Mouffe, requires the agonistic battle against hegemonic powers structures, which means that disagreement must not be avoided but embraced (2008). The dialogical force of art also holds implications for democratic art education:

> Conversely, democratic art education, instead of stultifying students towards preset ends, might mobilize disagreement in learning and facilitate a space for differences to be confronted. In place of ignoring tensions in learning, these disruptions could be confronted as sites of unpredictable potentiality (Kalin, 2014, p. 196)

Radical art practice, according to Atkinson, is disruptive and redistributes social order. Atkinson describes recent movements in art as a merging of art, pedagogy and politics (2011). The embodied contemporary artistic practice (Pringle, 2009) of the artist teacher places the artist teacher central in radical art educational practice, that is able to disrupt and redistribute teaching and learning (Atkinson, 2011, p. 133).

Inhabiting a thirdspace

In the preceding pages, it has been brought forward that in order to understand the implications of the artist teacher concept for democratic pedagogical practice both the notion of embodiment of contemporary artistic practice and the idea of oppositional paradigms need to be taken into account. Taking this further there is ground to argue that the artist teacher as a concept embodies a conflict, the consequences of which will be elaborated upon in the concluding remarks of this section.

At this point I want to bring to the fore how the concept of a third pedagogical site which has been proposed by Wilson (2008) as a place in the margins of formal and informal art learning spaces can help understand the implications of embodied fusion of oppositional domains in the figure of the artist teacher. Wilson takes the practice of one particular art teacher as a starting point for his theory of third pedagogical spaces. This art teacher had organised his classroom in a quite unusual way. One half of the room was furnished as a regular art classroom, with easels and tables, and the other half of the classroom resembled something which holds middle ground between a Victorian living room and a museum. The difference between the two halves of the classroom was not only striking, but the separated spaces also caused for different activities to take place, for an alternative time-organisation and for changed social constellations. Wilson recalls the impact this unusual arrangement

had on him, what motivated him to retrace the history of this art teacher's practice by interviewing former students. And although the findings of his research are not entirely positive – inclusion proves to have been rather problematic – it does show how the creation of this unusual space in the school facilitates other and more lasting learning experiences in the students, which deeply impacts on their lives:

> Moreover, as I learned in my study of the extraordinary art room in the British school, paradoxically, if education becomes less like the institutional school and more like life-beyond-school, then it has the possibility of changing lives in profound ways. The most powerful pedagogical site is the third site where adults and kids collaborate as colleagues. The third pedagogical site is a research site and if we researchers were to spend more time living in and investigating the third pedagogical site we might discover the many extraordinary ways in which to make art education truly change individuals' lives (Wilson, 2008, p. 129).

Wilson builds his theory of a third pedagogical site on the notion of third spaces in postcolonial theory: ''liminal spaces' – fluid and often vague realms of conflict, interaction, and mutual assimilation between powerful and less powerful communities. Liminal spaces, according to Bhabha, are a 'third space' between dominant and subordinate cultures' (Wilson, 2008, p. 120). The potential of the art classroom as a place where normality can be transgressed has been pointed out amongst others by Wild (2011) and Penketh (2017). Extracurricular art activities have the potential to offer a third arena for learning (Heath, 2001). Margins can create borderlands (Burke, 2017) in schools where there is room for diversity and experiment. In order to be able to function as a third pedagogical space, the space needs to be ambiguous (Wilson, 2008). The idea of a third space is also eminent in the pedagogical practices of artists in schools (Hall & Thomson, 2016). The signature pedagogies of artists in schools challenge the school system, but also challenge the nature of artistic practice. Hall and Thomson analysed a variety of routines but: 'Nevertheless, what we have observed is that in the space/time of creative pedagogies something happened that was different from what happened in either an arts or conventional classroom space/time' (Hall & Thomson, 2016, p. 5).

Edward Soja (1999) explains that in order to understand the notion of thirdspace the traditional binary logic which we use to analyse the world, has to be

deconstructed. In the theory of spatiality, Soja identifies three interrelated spaces which he calls perceived space, conceived space and lived space. Perceived space is the 'first space' which refers to the materialised world which can be empirically observed and measured. The conceived or second space is more subjective. It is the world of theories, concepts and ideals, the 'imagined' world. The third space which Soja identifies is the 'lived space'. This thirdspace is both similar to and different from the real and the imagined places, but must not be simplified or neutralised as only an in-between space:

> Making practical and theoretical sense of the world requires a continuous expansion of knowledge formation, a radical openness that enables us to see beyond what is presently known, to explore 'other spaces' (see Foucault's *des espaces Autres* and 'heterotopologies') that are both similar to and significantly different from the real- and-imagined spaces we already recognize (Soja, 1999, p. 269)

Thirdspace is at the same time distinctive and an integral part of all three spaces, it is imaginative, fosters political action and is a starting point for ongoing explorations, implicating that there is no point of closure. The alignment by Soja with heterotopias (Foucault & Miskowiec, 1986; Wild, 2011) emphasises the openness of the thirdspace for 'other' behaviours and political action. Soja also refers to bell hooks who has empowered lived space, or third space, with 'new communicative meaning and strategic significance' (Soja, 1999, p. 270). For hooks the political force of the thirdspace is the radical openness of the margin, which offers room for creativity and resistance (hooks, 1989).

Between models of consensus and models of conflict

This section on the artist teacher and democratic pedagogy has predominantly worked from the concept that art and education must be distinguished as separate domains, and that, as Hall (2010) points out, it is the artist teacher who is able to work from this epistemological duality. In contrast to synthesizing models of art and education proposed in the first chapter in particular where the notion of artistic thinking is attributed to art education and where the quality of the artist teacher is underpinned by the idea of a similarity between art and teaching, Hall argues that

the embodiment of different, complementary or oppositional paradigms makes the artist teacher a figure of interdisciplinary fusion (2010).

The duality which has been brought forward in the first section of the conceptual framework as a significant feature of the artist teacher, does not automatically lead to a singular model of artist teacher practice, and it has been argued that a multidimensional model of artist teacher practice would be justified by the many variants of identification with the artist and the teacher role and the extent to which art making and teaching practices are fused. The concept of the artist teacher is defined by multifaceted individual art practices which further problematises a universal model of the artist teacher. The interdisciplinary fusion of artist teachers changes the nature of both the artistic and the educational domain. Change can either come from consensus or from conflict. From one point of view, the artist teacher creates consensus between conflicting domains because the strength of the artist teacher lies in the fact that it unites a duality in practices, the liberated artistic practitioner with the teacher, in a single concept. According to Adams (2005), the artist teacher must be regarded as a unifying concept that inhabits complementary and oppositional paradigms and bears the potency to work from these tensions. On the other side, the artist teacher is also a model of conflict. With the artist teacher, a new emerging configuration opens up new discourses, not because the artist teacher unites practices as a form of consensus but because according to Atkinson, the artist teacher is a model of conflict, a dialectical figure who manages to work from dissensus or disagreement (2011).

In theories on creativity the creation of new domains is attributed to the highest form of creativity, the transformative (Boden, 1991). Whereas creativity in the lower levels is limited to exploration or alterations of pre-existing domains which might lead to the developments of new insights or change within the limitations of concepts, the innovation which is related to this deepest level of creativity is something which involves ‘someone’s thinking which, with respect to the conceptual spaces in their minds, they couldn’t have thought before’ (Boden, 1991, p. 6) and which cannot be defined by pre-existing parameters. I have argued that the binary logic which limits our understanding of artist teacher practice needs to be abandoned in order to understand the implications of this dual practice for education. The

pertaining problem of trying to define these implications with traditional models is the language to describe the thirdspace which opens up in the pedagogical practice of artist teachers. The strength of the artist teacher concept however lies in the fact that the artist teacher embodies two different domains, and as I have argued this could either be considered a harmonizing process of connecting two different domains, as well as a way to fundamentally disrupt our understanding of these domains, which could eventually lead to a transformative model of art education.

Reggio Emilia and Room 13

In order to further unpick how new domains of democratic teaching and learning can be developed when traditional dichotomies about art and teaching are disrupted, I propose to look at complex local practices which have inspired thinking about artist teachers and democratic pedagogy. In this section two pre-existing examples are introduced of very different democratic pedagogies which both involve artist teachers in the core of the practice. The first to be introduced is the longstanding practice of the Reggio Emilia child centres and the second is the children-run studios of Room 13. Two local practices, the first of them located in northern Italy and the other originally located in Scotland, which receive international recognition as examples of revolutionary teaching. The introductions are limited, both in detail as in comprehensiveness, and do not do justice to the richness of the practices, nor does this section aim to give a thorough review of the literature on these practices. The purpose of this brief excursion into practice is to further help outline the many variants that frame the democratic pedagogical practice of artist teachers.

Reggio Emilia

The town of Reggio Emilia in northern Italy houses an example of a unique pedagogical practice. In the period after the Second World War local parents initiated the founding of child centres for young children motivated by the believe that the rebuilding of society had to start with the children. By teaching children to think critically they would be able to break with the heritage of Italian fascism. The parents' initiative was supported by teacher, philosopher and politician Loris Malaguzzi, who

integrated his own ideas and experiences with pedagogical theory to become the founding father of the distinguishing pedagogical practice in the Reggio Emilia Child Centres. Currently Reggio Emilia holds over 30 child centres for children aged zero to six. Every centre employs a pedagogical specialist to support the child workers together with artists in various disciplines: the *atelierista*s (New 2007). 'Reggio Emilia builds upon Vygotsky's (1979) theories of sociocultural, constructivist learning and Dewey's (1934) notion of art as experience' (Cutcher, 2013, p. 321). New (2003) aligns the pedagogical approach with a broader field of educational theory:

> Reggio Emilia's education philosophy resonates with key ideas in contemporary education, including Howard Gardner's theory of multiple intelligence, Lev Vygotsky's notion of the role of symbolic languages in cognition, James Comer's ideas about parental involvement, and Nel Noddings's challenge to create caring schools. Many educators note Reggio Emilia's similarities to John Dewey's education philosophy and to the play-based learning of British Infant Schools in the early 1970s. These key ideas run counter to a subject-centered, outcomes-based view of education and have challenged educators to rethink the purpose and scope of what they do (New, 2003, p. 35)

Reggio Emilia's distinctive practice receives worldwide interest and recognition and inspires (art) educators across countries to investigate and develop similar strategies to teaching (Dahlberg, Moss & Pence 1999). The practice is based on the principles of a democratic society, putting human and children's right central and is considered a postmodern practice in the sense that childhood is treated as a socially constructed subject (Vodopivec, 2012). The working principles in each of the centres can be summarised by five central features: (1) teachers-as-learners, (2) long term project work, (3) symbolic languages, (4) the physical environment and (5) parental involvement.

Firstly, the aspect of teachers-as-learners is closely connected to the important role documentation has in the practice of Reggio Emilia. In the Reggio child centres teachers, in cooperation with the art specialist: the *atelierista*, document children's learning processes through the use of photography, video and audio recordings and observational field notes. The documentation is the starting point for discussion, where reflection and the previously held beliefs in children's learning are

re-negotiated (Cutcher, 2013). 'One of the most important aspect of documentation is that it is shared with the children engaged in in the project over the course of their activity' (Glassman & Whaley, 2000, p.9). The essence of pedagogical documentation in the practice of Reggio Emilia is a 'process of co-construction embedded in concrete and local situations' (Dahlberg et al., 1999, p. 145) and plays a central role in the process of meaning making. Documentation makes it possible that teachers engage in reflective practice and 'enables us to take responsibility for making our meanings and coming to our own decisions about what is going on' (ibid). Dahlberg et al (1999) stress that pedagogical documentation should not be misread as 'child observation' which is understood by critical pedagogues as a way to classify and assess children. The significant difference between child observation and pedagogical documentation is that the documentation method, as this is developed in Reggio Emilia, is about trying to understand what children do and learn without pre-assumptions (Dahlberg et al., 1999). Moss describes Reggio as a pedagogy of listening:

> To listen in this way means being open to the Other, recognizing the Other as different, trying to listen to the Other from their own position and experience, and not erasing differences by treating the Other as the same, and by putting our understanding and perspective onto the Other' (Moss, 2001, p. 128)

The 'othering' of children is persistent in early childhood research and leads to knowledge and insight being only *about* childhood instead of including children's voice (Lahman, 2008). Reggio Emilia's documentation process invites children to participate in investigations on childhood *with* children and prevents them from being 'othered'.

Documentation is closely connected to the second central aspect, the *progettazione*. *Progettazione* is the method of approaching long-term projects which are initiated by children's questions: 'a discussion of the possible directions that the project might take based on observations of the children and past experience' (Glassman & Whaley, 2000, p. 8). Reggio Emilia's practice aligns with Dewey's theory of experiential learning (Lindsay, 2015) and Glassman and Whaley point out that the long-term project in Reggio Emilia aligns with Dewey's 'dynamic aim', where the child

sees experiences connected with past and future activities, and offers a method to integrate children's play with more formal learning. According to Glassman and Whaley children are driven by a sensation of 'suspense' that drives them to approach a problem with imagination. Not knowing the outcomes of the investigations prior to their experiment makes children develop preliminary assumptions which they want to investigate. There is an aspect of uncertainty in the play of children, which makes play a 'demanding activity' for children (2000, p. 6). Van Oers says that: 'The importance of play for young children is widely recognized and most of the time doesn't seem to be a problem by itself' (2015, p. 23). Play is however not always welcomed in education, especially not when children get older, and a play-based curriculum is not self-evident (Van Oers, 2015; Cutcher, 2013). Access to play should not be denied to children, nor should they be denied access to art, according to Cutcher (2013), and this is where schools could learn from Reggio Emilia: 'Children learn through play, curiosity, discovery and experimentation. They are natural researchers, testing their hypotheses over and over again as learning takes place' (p. 326). Another important aspect of project-based work is that projects arise from collaboration, what makes learning outcomes unpredictable: 'With collaboration, however, many interpretations arise' (Tarr, 2001, p. 16).

The third signifying feature is the attention given in Reggio Emilia to the use of symbolic languages. Edwards et al. (1998) explain that the basis of Reggio Emilia practice is the metaphor of the hundred languages. The innate symbolic languages that children have enable them to express themselves in many ways. According to the pedagogical philosophy of Reggio Emilia, children unlearn many of these languages in the course of their educational career because of the fact that the educational system stimulates only a few. By fostering not only the verbal and mathematical languages, but also the more poetic, bodily and artistic languages, children are able to develop themselves more naturally and holistically. (Edwards et al., 1998). The underlying pedagogical concept is that, in contrast to the deficit behaviourist paradigm which considers children empty vessels to be filled with knowledge and experiences and skills dating back to rationalist philosopher John Locke's metaphor of mind as an empty cabinet (Aubrey & Riley, 2015), a child according to Reggio Emilia practice is born full of potential (Bremmer & Huisingh,

2009). The designated specialists who are able to create a learning environment which facilitates children to express and develop themselves in the symbolic languages are artists. Artists' creative languages and children's symbolic languages are related, which makes the artists the experts to help children express themselves (Vecchi, 2004). The professional education of the artist makes the *atelierista* competent in the visual languages, more in a conceptual and cultural than in a formal way, and skilled in the wielding of materials in the studio and through the figure of the *atelierista* this expertise is shared with the children and the team. The presence of the *atelierista* makes the studio 'a centre of culture' (Edwards et al., 1998, p. 139)

The *atelierista* is a central figure in the child centers. She is not only the specialist in symbolic languages but has learned to 'not teach too structured – probably more free and with more room for irony, humor and pleasure' (Edwards et al., 1998, p. 138). The *atelierista* also plays an important role in the aesthetics of the learning environment. Vecchi (2010) stresses the importance of the aesthetics of the physical environment. In the learning process aesthetics and sensitivity are interrelated, something which Malaguzzi called 'the aesthetic vibration' which is the organizing principle that connects learning with sensual perception and pleasure (Vecchi, 2010). The physical environment in Reggio Emilia is considered very important and foreign visitors often report their amazement over the quality of the carefully designed rooms and spaces (Tarr, 2001; New, 2003; Wexler, 2004). Sagan (2008) points out that, contrary to the focus on learning time, learning space is an often neglected aspect of pedagogy and that in everyday practice educational spaces are often restrictive for learning to be democratic or transformational. Sagan advocates for the transitional space for learning and creative practices:

> The transitional space is one in which the student, artwork and tutor 'play' and enable playing, in the Winnicottian sense of 'allowing' risk-taking and co-construction of identity and ideas (Sagan, 2008, p. 182).

In alignment with Sagan's transitional space the architecture of the Reggio child centers is modelled after the city, with a central piazza in every building. The central spaces are not only designed for traffic but are open gathering spaces for children and parents and teachers. Rooms are transparent and open which allows for

reciprocal listening and simultaneous processes and permeates the world inside with the city and nature. In the role of the environment as a third educator (Tarr, 2001) the influence of the pedagogical theories of Maria Montessori can be felt (New, 2006). There is ample room for presentations of the documentation: 'The walls hold the history of the life within the school in the form of documentation panels of children's words and photos that synthesize past projects and chronicle current ones' (Tarr, 2001, p.38). The environment is therefore also a part in the dynamic aim of the Reggio approach, as has been introduced above, where I explained the aspect of *progettazione.*

The last feature which characterises Reggio Emilia practice is the role of parental involvement. The school or infant centre is considered a system of relations, not only within the school, but also with the children's families and the local community. 'The principle of collaboration is expressed in a myriad of ways, beginning with the insistence by teachers that they are not substitutes for parents, but rather, share with parents the challenge and responsibility of educating their children' (New, 2007, p. 8).

The Reggio Emilia child centers inspire educators worldwide to reconsider early childhood education in many ways. It has often been argued that the significance of this practice, which is very much interrelated with the history and local community of the town of Reggio Emilia, cannot be copied to other situations but can only be lived (Moss, 2001). Moss argues however that in order to understand the relevance of this practice for democratic pedagogy, educators can learn a lot from this practice, not despite but because of it being small-scale and local:

> Finally, I think we can learn from Reggio the importance of small-scale and local experiences. Small-scale and local does *not* mean insignificant. For Reggio shows us how powerful a small-scale but very rich experience can be. It can be a source of inspiration as well as a locus of 'dissensus', challenging by its very existence dominant discourses and practices – and by so doing, keeping the question of meaning open as a locus for debate. So we return here to the concept of a pedagogy of listening, which recognizes and values difference (Moss, 2001, p. 134-135).

Reggio Emilia has a local tradition of democratic pedagogical practice which, although inspirational especially for early years educators and artist educators around the world, cannot be transferred to other local situations without losing some of the holistic complexity of the practice. The quality of the practice is after all intertwined with local community. But as Moss (2001) argues, the main value of Reggio is found in the way knowledge and understanding of pedagogy can be redistributed by local practice.

Room 13

Another example of local practice which inspires educators worldwide, are the children-run studios of Room 13. Room 13 originally started in Fort William, Scotland. Anecdote has it that two girls from Caol Primary School asked Rob Fairley, who had been working temporarily as an artist in residence at the school in 1994, if he was willing to stay on in their school. The artist replied to their request that he would if he would be paid. This resulted in the children raising money to hire him, amongst others by taking the annual school photographs and selling them to the parents, raising enough to have Fairley stay on in the school initially for one day a week (Roberts, 2008, p. 20). For more than twenty years Fairley has been working in Caol Primary, sharing the studio with generations of children in what is been described as 'a kind of pupils' republic' (McGavin, 2003, p. 1) where children are in charge of decision making on every possible level of managing the studio. Over the years the local practice in Caol has received acknowledgement from scholars and policy makers and inspired others. An international network helps other children to initiate similar projects in their own schools (Gibb, 2012). Studios have been set up not only in the United Kingdom, but globally, sometimes taking children's initiative like in Caol, often encouraged by inspired adults. As Groce (2014) stresses each of these studios reflect local community and culture. As will be explained further on, all these different local studios do share two basic features: children run the studio and academic freedom is paramount (Groce, 2014). This section will take a local studio in Bristol, Room 13 Hareclive, as an example to illustrate the practical implications of these shared values. The sources to underpin this section, complementary to a review of the literature on Room 13, are my own observations during a one-day visit to the studio

in 2015 and an interview I had with the artists working there. I had a chance to see the studio in action and associate with both adult and children artists and I have integrated these 'lived' experiences in this framework to enhance the understanding of this practice.

The studio in Harecliffe, south Bristol, was founded on the initiative of the staff of Hareclive Primary School. In 2003 two local artists were invited to set up a Room 13 studio in the school. The artists were interested but:

> *…we insisted that we meet every child in the school. We were given the old computer room and we emptied it, left it empty and we invited all the children in and we started to talk about what is an art room and what is an artist studio, so we initially started conversations about artists and artist studio's and asking: 'What if this was to become an artist studio?' So already, even though the school had decided they wanted a Room 13, it was not decided that there was going to be a Room 13, because a Room 13 only exists when the children join in and if children weren't coming it wasn't working.* (S. Ali, personal communication, March 11, 2015).

Over a period of thirteen years artists Shani Ali and Paul Bradley have worked in Room 13 at Hareclive Primary, although no longer in the old computer room, but in a small building built especially for this purpose on the playground of the school. When initially the two artists worked more or less in the tradition of artist in residence projects, their role gradually changed to being 'part of a collective' as they themselves call it. Room 13 is, according to the artists:

> *a place where people of different ages meet and have different ideas and they start collaborating* (S. Ali, personal communication, March 11, 2015).

Examples of the collaborative projects going on in Hareclive include exhibitions and presentations, the making of a film and the construction of a table, and the building of the new studio, where children and artists worked together to brief the architects on the requirements for the design of the studio.

Practically, the studio functions mostly during breaks and lunches. During school hours children are allowed to come, although only when given permission by their teachers, which is a variation to the rule in Caol, where the only restriction would be that coming to Room 13 would not affect school work, leaving the responsibility for this decision to the children. There is room for approximately 25 children to work in Room 13 Hareclive simultaneously on the days that Ali and Bradley are there, although there is no strict rule for this, and while some of the children come on a daily basis, others might only come occasionally (Grube, 2015). As Grube points out in her article, Hareclive is situated in one of the most deprived neighbourhood in Bristol, and most children do not come from very well-off families, not unlike the original studio's in Fort William.

Visiting Room 13 Hareclive in 2015, I was able to observe the buzz of activity during one lunch break. During the 45 minutes that the break lasted, the studio was filled with children of different age groups, involved in a variety of activities. While some spent their time on making dinosaurs in clay and papier-mâché for a school science project, others worked individually or in small groups on self-initiated art works. Materials are freely available and workspaces include a large table with chairs, the floor, a computer table and tables at standing height along the wall and the windows. A large portion of the space is taken up by work that has been made over the years, including a cardboard house which had originally been a project by some of the girls but grew into becoming a larger collaborative project that had recently been taken up again (figure 1).

Figure 1 Cardboard house

Figure 2 Pile of drawings and paintings

In the corner by the window is a large pile of drawings and paintings (figure 2). Ali explains that all the work the children make is kept inside the studio and that they as adults prevent children from taking the work home, which would frustrate the archives that are being kept for all the children working in Room 13. Even the work from the children who have left Hareclive Primary and moved on to secondary education, is still kept as an archive. This is an unusual procedure for art in schools, where products are traditionally treated as trophies to be taken home (Efland, 1976). The message which is communicated to children when a work is taken home, is the fact that the artistic process is denounced finished, whereas work which is kept in the studio can always be elaborated upon if the children wish so.

In Hareclive another one of the rules which have been collectively agreed upon is not to trash each other's art work. These rules are laid out for everybody to see on one of the walls of the studio. In different Room 13 studio's, different rules regulate the status of the artistic product. While Rob Fairley in Caol is very strict about ownership and does not allow children to mess with the work of others, Claire Gibb, an artist in residence in the other Room 13 studio in Fort William actually stimulates children to add their contribution to the work of other children, thus addressing the artwork more as a collaborative endeavour (Adams & Owens, 2015).

Some of the children were not visibly involved in making art during my observations at the time of my visit to Hareclive Room 13. Some children, for example, were busy 'running the shop', something which happens in most Room 13 studios to raise money: children selling art materials and stationary to their peers. Members of the management team took time showing me around and telling me about their responsibilities in managing the studio. Like one of the artists explains, the management team at that time consisted of around thirteen children, aged nine to eleven. Being involved in Room 13 does not require a talent for making art or even a motivation to make art:

> *Over the year groups you see some children just come in for the making, make, make, make…., and other children will come in and say: 'Is there anything for me to do like a job, to help?* (S. Ali, personal communication, March 11, 2015).

The practice of all Room 13 studios centre around two main principles: that children are involved in managing the studio on all levels of decision making and that they are free to come on their own initiative and make whatever it is they want to make. The combination between the entrepreneurial responsibilities of the artist for his or her artistic practice and the autonomy of artistic production corresponds with the hybridity that characterises contemporary artistic practice (Van Winkel et al., 2012). The collective nature of the studios resembles a specific development in contemporary art, where the artistic individual is no longer the only model for artistic practice and authorship is being negotiated (Heijnen, 2015). Within this collaborative model the adult artists and the young artists interact on the basis of reciprocity (Adams & Owens, 2015) in a way that acknowledges children as artists, like Souness and Fairley explain (2005), something that is highly empowering for children (Grube, 2012).

Adult artists involved in Room 13 often underline that they must not be considered educators or teachers (Gibb, 2012; Adams & Owens, 2015). Their work with young people takes the form of a collaborative practice, where they come together through making, although adults and children do not share identical roles in

this collaboration. When talking about this with the adult artists at Hareclive, the many aspects of their pedagogical roles come forward, including the sharing of both technical and formal experience as well as sharing their pedagogical experience. What the artists mention doing is not only mentoring on an individual level, nurturing and encouraging patience, but they also actively intervene or refrain from intervention: leaving them alone, the decision for which is based on previous experience. Interventions include making suggestions or take the form of creating a pause by asking children to reflect on what is happening, for example when a child gets frustrated with the work and wants to tear it up. The authority the adult artists have in this situation comes from the fact that they are more experienced as makers, who cooperate with younger makers in a way that sometimes:

> *comes to a point where it crosses over and becomes collaboration, it might also not happen and your teaching roles comes out* (S. Ali, personal communication, March 11, 2015).

The role Ali and Bradley have as artists, as makers, is aligned with this complexity of the studio and cannot be easily defined. Bradley describes his artistic role in Room 13 as:

> *making an environment where children want to come… Yes, I suppose you make an environment, where everybody feels that they are equal, where they can speak, and feel comfortable to say what they want to say and do what they want* (P. Bradley, personal communication, March 11, 2015).

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Masschelein and Simons (2013) propose that creating an environment where children become interested in what is laid out before them, is the real value of pedagogical practice. It isn't talking about (artistic) practice that teaches the children what being an artist implies, it is the embodiment of – artistic – practice by the – artist – teacher and sharing the beloved subject with the children which gives children the chance to give meaning to their world and change it.

Roberts (2008) positions Room 13 in the tradition of Dewey's progressive education and specifically aligns this with theories on situated cognition or authentic learning, which have been inspired by Dewey. For Roberts, the main argument is that learning in Room 13 is a life-like experience where activities like ordering supplies help ground the art work as something meaningful and authentic, where Adams & Owens (2015) rather argue that Room 13 is in fact a practical example of Dewey's theory of education as a model for democracy. It is not so much the authenticity of the learning environment as the relational aspects of Room 13 that must be considered the strength of the practice (Adams & Owens, 2015). Children artists from various ages form a family-like creative community that aligns with the characteristics of a Lave and Wenger's model of community of practice (Aubrey & Riley, 2016), where the adult artist is part of the community but not authoritarian or 'all-knowing'. Rather the artist-teacher and the artist-learner are involved in a shared investigation of the object of study as described by Rancière in the 'Ignorant Schoolmaster' (Adams & Owens, 2015).

The Room 13 studio functions as a 'third pedagogical site' (Wilson, 2008): a place which neither belongs to formal learning spaces like the school, nor to informal learning places like home, but rather creates the possibilities for temporary worlds to come into being. Artist Richard Long, who is the patron of Hareclive, compares Room 13 to his own experiences as a child, when he was allowed time and space in school to work on his own projects (Room 13 Hareclive, 2009). The physicality of the studio, with its messiness, playfulness and openness which has been described by most of the authors who have actually visited Room 13 (Grube, 2012) aligns with the geographic qualities of alternative learning spaces (Kraftl, 2013). The artist studio in contemporary art theory however no longer holds the same meaning as it used to do during modernism, as a place of seclusion where the lone artist produces his expressive work, but has become synonymous for the autonomy of the artist (Masschelein & Simons, 2013). William Kentridge, the South African artist, explains in the interview "Reduced to being an artist" the double function his studio has for him. Firstly, he stresses the physicality of the studio as a place where a lot of peripheral seeing and thinking happen by just being in the studio, moving about. The second value of the studio is that it is a safe space to experiment, a space for stupidity

and not knowing what you are doing. The pedagogical value of the studio depends on its autonomy, on its quality as a place where 'things can happen that can't happen elsewhere' (Louisiana Channel, 2016). It is in this light that we can understand that what happens in Room 13 couldn't happen anywhere else.

The richness of the practice of Room 13 is inspirational for art educators in many ways. Summarizing, the democratic value of Room 13 lies in the conversational nature of the practice, the thirdspace position of the studio and the negotiation of individual authorship. Firstly, I have explained in what way Room 13 works as an authentic learning site and as a community of practice and how this affects the role of the adult artists collaborating with the children artists. The willingness to relinquish control in a much more egalitarian practice can be challenging for educational practitioners. The role of the adult artist in Room 13 has to be understood differently than that of the traditional educator or artist in residence. Adams and Owens claim that this role is mainly conversational (2015), allowing for reciprocity in the relation between children and adults, in a way that reaches beyond situated learning. As I have explained Room 13 also strongly aligns with Wilsons theory of a third pedagogical site (2008) although I argue here that because of the way the studio is part of the organisational structure within the school – allowing children to come in at breaks on their own initiative and in school hours when given permission by the teacher or when they are up to date with their school work – the time the children spent in the studio is limited. The hidden message of limited time is that making art is seen as an activity or as production, while the quality of the studio lies also in idling around (Louisiana Channel, 2016). This opens up a dichotomy between the pedagogy of the studio and the adult artist, as an embodiment of artistic practice, and the position of the studio in the organisation of the school day that slightly limits our understanding of Room 13 as a third space.

Lastly, I would like to make a connexion with contemporary art practice. The Room 13 studios count as hybrid artistic practice: collaborative, relational art practice is being represented in the way Room 13 works as a free space; a pupils' republic. The negotiation of artistic work as an individual process, which is different from studio to studio, underlines this. Fairley stresses the importance of ownership, while Gibb and Room 13 Hareclive place more emphasis on collaboration (Adams & Owens,

2015). This corresponds with the multi-modality and hybridity of contemporary artistic practice. It might even be so that the variety which is incorporated in the international network of Room 13 even better represents the diversity and multimodality of today's artistic practice than the individual studios do.

Concluding remarks on Reggio and Room 13

Reggio Emilia and Room 13 have been introduced in the final section of this chapter as pre-existing examples of democratic pedagogies with a central role for the artist teacher. Although different in many ways, there are parallels to be drawn between the practices which can help understand the significance of these practices when looking at the subject of the artist teacher and democratic pedagogy. Reggio Emilia and Room 13, each in their own right, have the capacity to inspire educators and artists worldwide to aspire similar models of learning and teaching. The origins of these two practices also show similarity in the fact that practices have emerged bottom-up as a result of the demands of the participants, the parents and the learners, as an alternative to traditional models of education. In Reggio Emilia and Room 13 the distinction between art and pedagogy becomes blurred not so much on the level of the blurring of practices of the individual artist teacher, but on the level of the practice as a whole. In Reggio Emilia, this blurring for example becomes apparent in the process of documentation which can be considered as a form of artistic inquiry on the learning processes of young children. Involving *atelieristas*, teachers with a background in the visual arts, contributes to the quality of the documentation because of the inquisitive and open-ended nature of artistic practice. In Room 13, artist teacher identities coincide with artist learner identities in the form of contemporary collaborative art practice.

Both practices take positions outside of formal education. Reggio Emilia child centres provide for early childhood, for children under the age of six, at which age children have to start formal schooling in Italy. Room 13 studios are mostly located within schools or close to schools, but are not counted part of the school program and what children do there is not part of the school curriculum. This position in the margins allows for democratic models of teaching and learning, where learning not only happens through experience and risk-taking and art is not treated as a

neutralised school subject, but where the central aspects of democratic pedagogy I have identified earlier in this chapter, emancipation and inclusion of children and a critique of power, are not only advocated but are thoroughly 'lived' experiences.

CHAPTER 4

METHODOLOGY

INTRODUCTION TO THE RESEARCH PARADIGM AND METHODOLOGY

The purpose of this doctoral research is to acquire knowledge on the pedagogical practices of artist teachers and to contribute to the understanding of the relevance of the double professional practice for pedagogy. Searching for implications of the artist teacher concept for pedagogical practice is the central focus both in the literature review as well as in the empirical and the practice led parts of the research. The research takes a holistic approach to the artist teacher and democratic pedagogy, by employing different lenses to look at this complex subject which when brought together create a multi-layered perspective on the 'interdisciplinary fusion' (Hall, 2010) of being artist and teacher. This research works from an interpretivist paradigm, which implies that knowledge on the social world always involves the frame of reference of the researcher and is therefore inherently subjective (Cohen, Manion & Morrsion, 2011). What we know about a certain subject is however not only informed by a personally constructed gaze but also by accumulated knowledge (Sullivan, 2005).

This doctoral thesis reports on a research project that builds on three distinctive elements that approach the subject of artist teacher pedagogy in different, but integrated ways. Firstly, a review of the literature on the artist teacher and democratic pedagogy investigates the object of study within pre-existing research and practices and contextualising theory. Secondly, empirical data are collected to inform on the pedagogical practice of artist teachers and presented in the form of case study reports. Thirdly, an artistic research project addresses issues of subjectivity and intuitive knowledge. By employing three different perspectives on artist teacher pedagogy, the quest for methodological triangulation is addressed and layers of knowledge are constructed to cooperate in a complex understanding of the implications of the artist teacher for pedagogical practice.

The methodological underpinning of the empirical research is elaborated upon in this chapter. Methodological underpinning of the artistic research project however is provided not until chapter 8. Whereas the empirical research project has been subject to planning and designing of methods of data collection and analysis prior to conducting the actual research, what makes placing the methodological chapter before the description of the data and the analysis logical, the artistic research project has not been pre-planned in a similar way. Much like the nature of artistic process, leaving room to diverge and experiment, the method of the practice-led research project can only be described in retrospect. It is therefore that I think the inclusion of a section on artistic research methods in chapter 8, together with the presentation of the artwork, is arguable.

TRADITIONS OF ETHNOGRAPHIC RESEARCH

Ethnographic research methods originate from the anthropological research tradition. Although not undisputed as a valid method in the social sciences, anthropologists have built on methods of storytelling as a relevant method to start inquiries from the individual in order to draw the bigger picture. Ethnography starts from the local or individual narrative to draw a 'thick' description (Geertz, 1973). Heath describes ethnography as a 'bottom-up perspective' (2012, p. 186) which enables the researcher to draw a culture of situations and setting because: '…ethnographers have had the decided benefit of being able to observe, listen and participate directly with individuals' (ibid, p. 186) An ethnographic research method is traditionally associated with longitudinal studies of exotic cultures, but can also very well be applied to research subjects close to home, as a way to acquire knowledge on complex matters in real-life contexts. By constantly asking his or her participants what is really happening in the situation which is being observed, the ethnographic researcher is able to investigate beyond the scope of policymakers and educators (Miyatake, 2009). Geertz argues that 'The proper object of ethnography is the informal logic of actual life' (1973, p. 17) and in order to create understanding or 'verstehen' of the local truths of a particular culture ethnography takes a microscopic perspective on the lived experience of its participants. The many individual stories which are collected as data are not analyzed in the light of pre-existing theory but

must be regarded as threads in a 'tapestry of woven tales' (Heath, 2012, p. 7).

The procedure of bestrangement, or what is commonly known as making-the-familiar-strange, which characterises traditional anthropological ethnographic research is considered problematic for what Knoblauch (2005) calls ethnography-at-home, or sociological ethnography, because researchers in sociological ethnography have implicit and explicit background knowledge of the investigated culture. To avoid the methodological problem of member knowledge, for example when researching smaller elements of one's own society, Knoblauch proposes that instead of bestrangement it is better to speak of alterity. The starting point of ethnographical research in a familiar culture is the alter ego of the researcher: 'Alter ego may be a different actor; alter ego may even know different things, but is accessible in the backdrop of common, shared knowledge' (Knoblauch, 2005, p. 4). Pre-existing knowledge of the ethnographer, acquired for example because the researcher is part of the culture under investigation, is acknowledged as being relevant in what the author describes as 'focused ethnography' and holds implications for the method of data collection. Whereas in traditional ethnography data must be collected over a longer period of time, the informed insider ethnographer can focus on the particulars of an event or situation: 'Focused ethnography, on the other hand, restricts itself to certain aspects of fields. The entities studied in focused ethnographies are not necessarily groups, organisations or milieus but rather situations, interactions and activities, i.e. the situative performance of social actions' (Knoblauch, 2005, p. 11).

Ethnographic research is a democratic method of research in the sense that the individual narrative is the material from which a complex larger picture is being constructed without submitting this individual narrative to the larger picture or grand narrative (Cohen et al, 2011; Denzin, Lincoln & Giardina, 2011). This holds implications for the way the researcher has to address matters of subjectivity. The ethnographic researcher has an almost ethical obligation to incorporate the respondent's subjectivities, because he or she does not investigate the respondent's behaviour from the outside but takes an insider's view to the stories that are told (Geertz, 1973; Freire, 1970/1993; Carspecken & Apple, 1992). Ethnographic research methods mix objectivity and subjectivity on another level as well because the ethnographic researcher also takes a role as a storyteller, tracing the history and

course of individuals or phenomena. It is precisely this openness for the subjective that causes critique from anthropologists, while at the same time it makes ethnographic research attractive for other scholars, like for example educational researchers: 'This new group of advocates for ethnography often embraced their own subjectivity and that of those whom they are studying' (Heath, 2012, p. 175).

Ethnographic research method is an appropriate method to study an educational 'culture' such as artist teacher practices because of two reasons. The first reason for the use of ethnography would be that ethnography is intensive, qualitative inquiry which draws from individual stories to weave a multilayered tapestry of practices. As described in the introduction, the artist teacher concept, as it must be understood in this inquiry, is not a pinned down professional profile but could better be defined as a personal inclination to teach. Previous qualitative inquiry however has provided insight on qualities of the artist teacher and the way artist teachers use these qualities in their pedagogical practices when the practices of individual artist teachers were studied. Ethnographic research methods enable to elaborate on the individual perspective by including narratives of motivation, professional development, values, practicalities, distortions and compromises, possibilities and outcomes. Secondly ethnographic research methods are appropriate because of the inherent quality of ethnography to balance research paradigms (Sullivan, 2005; Cahnmann-Taylor, 2008). The combination of literary storytelling with a scientific orientation parallels the dual qualities that are attributed to artist teachers as combining conflicting educational paradigms within a single concept. It can therefore be considered relevant to apply research methodology which bears a similar quality to combine different research paradigms and choose to balance between humanities and social sciences.

PARTICIPANTS IN MY RESEARCH

This section firstly focuses on the way participants for this research project were selected and secondly addresses my own relation to this group of participants and what this implies for the outcomes of my research. With regard to ethical considerations, it has been secured that all respondents participated voluntarily and

have been anonymised throughout the thesis. Informed consent was given by the participating artist teachers and by the school and the parents, according to the application for the ethics approval attached in the appendix.

Ethical considerations have also been made concerning the position of the respondents in this research. Despite the fact that I identify with the practice of the artist teacher, I can no longer be counted an active member of this community. The fact that I left artist teacher practice and might be perceived as an authority or 'expert' by my former peers, causes a positionality different to those of the participants in my inquiries. And whereas teacher research can be considered a strong incentive for a more democratic way of knowledge production on education, the moment a teacher-researcher steps out of the classroom we can no longer speak of teacher research in a strict sense but must face the fact that researcher and teacher run the risk of being positioned in an oppositional binary of subject and object (Christianakis, 2008). The artist teacher who is the object of this research runs the risk of being 'othered' and have no power over the interpretations that I, as the subject of this research, make. Also, my presence might also have affected the situations I have observed and the conversations I had with the respondents. I endeavour to be critical and reflexive (Cohen et al, 2011, Heath, 2008) of the asymmetrical power distributions that are inherent of the process of me writing about other artist teachers, by embedding my observations of artist teacher practice carefully in the wider context of data collection in order to give voice to shared values and norms, but I am aware of the fact that the risk of an unequal distribution of power needs to be treated cautiously in interpretative research (Broadhead, 2010; Cohen, 2011; Denzin et al, 2011).

Selection of the respondents

In the process of designing the research project, one of the first questions to be addressed was the selection of participants. A number of practical and intrinsic considerations have to be taken into account when conducting research in pre-existing practices. The first issue that has to be addressed in the particular case of this doctoral thesis are the possible national and regional differences in artist teacher practice. Because of the fact that the empirical data are collected in the Netherlands

and that most of the literature on the artist teacher originates from research conducted in the UK and other Anglo-Saxon regions, a verification of the applicability of theory on the investigated practices was needed. Artist teachers in the Netherlands are not organised as a professional group, nor are there professional criteria that help to identify the suitability of the possible respondents. As I have described in the chapter on the duality of practices, professional education of artists and art educators in the UK and the Netherlands is structured differently and despite the existence of a number of training programs and funding options, the professional outline of the artist teacher in the Netherlands remains fluid (Hoekstra, 2015). These conditions motivate me to work from a theoretical definition of the artist teacher which can be used independently of the regional conditions of professional education or practice. A theoretical underpinning of artist teacher practice is derived from Thornton's research into artist teacher identity (Thornton, 2005, p. 167) and slightly adapted to underline the importance of professional identity: *An artist teacher is an individual who both makes and teaches art and is dedicated to both activities as a professional*. The primary criterion for the selection of respondents was their self-identification with this theoretical description, which makes an alignment between the theoretical part of my research and the empirical data arguable. And although in qualitative research the sampling of respondents is no means to generalise research outcomes (Cohen et al., 2011), the identification of the group with the theoretical underpinning does justify that a small selection is a valid method to construct a 'thick description' (Geertz, 1973) of artist teacher practice in the context of Dutch art education.

The second question to address is the accessibility and availability of the participants in the research. From my own professional network I personally know a number of artist teachers with active practices whom I approached with an open questionnaire on their practice as an artist teacher. These open questions are supplemented by a question on possible other participants from the artist teacher's own networks to investigate if any new names would be mentioned that can be added to the list of possible participants in the research project. The reasons for using snowball sampling as a method to further identify a possible group of participants is firstly because of the above-mentioned lack of official or registered communication

networks for artist teachers in the Netherlands which implies the use of participants' social networks to further search for suitable participants and secondly because the snowball sampling method aligns with the research project being at least partly 'respondent driven' (Cohen et al., 2011, p. 159). Finally, a last question addresses the willingness to prolong participation in the research project.

The response to the questionnaire shows a variety of practices. Most artist teachers report to have received teacher education and in the description of the professional practice 'artist' is equally numbered as 'teacher'. Some of the artist teachers report various professional qualifications or educational careers, and there are quite a number of participants that submit descriptions of more than one professional role. The theoretical definition of the artist teacher derived from Thornton (2005) is then used as a criterion for further selection of the participants. At last I add the criterion that participants should be actively involved in both practices at the moment of the inquiry which for example excluded the artist teacher who had formally retired from teaching. Of the remaining possible participants six artist teachers responded positively to my invitation for an interview on their practice as an artist teacher. Some of these six artist teachers have also been recommended to me by their peers as examples of 'good practice' of artist teacher pedagogy and each of the six reports to experience the relevance of the duality of their practice.

After interviewing these six artist teachers, in a semi-structured interview method, the selection for the two case studies is made based on practical criteria. Firstly, the accessibility of the artist teacher's practice is taken into account, then secondly the likeliness to get consent from the school or organisation involved and thirdly my preference to observe artist teachers who teach alone. I have frequently been involved in research projects in the past where the artist teacher has to cooperate with a group teacher in a form of co-teaching or as a visiting artist. And despite the useful information these projects provide me with, especially on the difference between teachers and artists, I argue that artist teachers are restricted in their pedagogy when working together with another teaching professional. The interview data confirms that the participating artist teachers experience more freedom in teaching when working alone with a group of children or students. From the six respondents two practices emerge which are subject of a closer examination

in the form of case studies in this thesis, one in secondary and the other in primary education.

I have chosen to present the thematic analysis of the data (Boeije, 2010) in the form of an extended description of two cases in this study in a narrative style. Boeije argues that case studies give the reader a more holistic impression of a situation, taking 'all the emerged themes into account and brings them together to create an overview' (2010, p. 202) in order to develop understanding of complex educational problems (Simons, 1996). The presentation of the cases is organised in a theory-generating structure, where 'each succeeding section of the case study contributes to, or constitutes, an element of a developing 'theoretical formulation', providing a link in the chain of the argument' (Cohen et al, 2012, p. 301) The two cases bring together the themes that have been analyzed throughout the collected data, paired with the depth and detail of a singular narrative.

Considerations on an insider position

The subject of artist teacher pedagogy has been the main interest of my research activities in the last ten years, ever since I started investigating the field of art education during my master studies. Until then I had been working as an artist educator in an arts center and as a visiting artist in schools, and researching the role of the artist in projects in schools provided me with the opportunity to make explicit what had been a rather intuitive way of teaching for me. The community of artist teachers my research relates to is a community I still feel being part of and which continues to inspire me, in my work as a teacher trainer and as a researcher. Because of the fact that identification with the artist teacher concept is personal, as I have explained in the theoretical framework, this aspect of being part of a network of artist teachers makes me identify strongly with the artist teacher concept as applied in this thesis. And although I explicitly chose not to research my own practice, because my practice has developed over the last years to lecturing in higher education mostly, I cannot deny that my perspective on artist teacher practice is that of an insider. My insider position not only holds implications for the member knowledge which I bring in, as I have described above, but also positions my research close to teacher research as an act of emancipation.

Christianakis (2008) argues that educational research should not be reserved to the domain of academics or policy makers but that teachers themselves should be involved in researching the practice of education. Teacher research can be a powerful methodology to give a voice to insiders in education. The author proposes three feminist arguments why teacher research is relevant. Firstly, teacher research deconstructs simplistic representations of the teaching profession. Secondly, 'the act of doing research' demystifies and challenges existing hierarchies between the academic perspective and the teachers in the field. Lastly, Christianakis argues that teacher research unfolds real-life knowledge and real-life expertise to open up for a more diverse perspective on teaching: 'Teacher research broadens and deepens the knowledge base in educating by providing a multiplicity of voices and ideas that contribute to full participation in the educational enterprise' (2008, p. 112).

My own position as an artist, a teacher and a researcher challenges the dichotomy between academics and practitioners. Despite my involvement in the community of artist teachers, in my research I take a step outside of this community to be able to look in to the educational culture of this group of professionals. It is my intention, however, to be able to bring forward the voices and ideas of the community because: 'If education is to promote the ideals of a full-participatory democracy, then all voices must be heard' (Christianakis, 2008, p. 112). By employing methods of conversational interviews and observing practice while being involved as an assistant to the artist teacher, I aim to purposely give the artist teacher a voice in my research project and to shorten the distance between the academic and the practice. How my own biography steers the analysis and the findings of this research is further explicated in the dioramas that form the practical part of this research project.

Approach to research methods

The empirical research project which is part of this doctoral research is inspired by ethnographical research methodology and employs various qualitative methods of data collection. Boeije defines the purpose of qualitative research, which includes

amongst other traditions such as ethnography, case-studies, and grounded theory, as follows:

> 'The purpose of qualitative research is to describe and understand social phenomena in terms of the meaning people bring to them. The research questions are studied through flexible methods enabling contact with the people involved to an extent that is necessary to grasp what is going on in the field. The methods produce rich, descriptive data that need to be interpreted through the identification and coding of themes and categories leading to findings that can contribute to theoretical knowledge and practical use (Boeije, 2010, p. 11).

The use of qualitative research methods allows for an open collection of data in order to describe phenomena as they occur in natural situations, which is why this methodology can also be defined as 'naturalistic'. The 'rich, descriptive data' which Boeije refers to and which are the result of open data collection can be interpreted by the researcher according to relevant research paradigms which can vary from theory-driven, or deductive, to data-driven or inductive (Cohen et al., 2011). The methods of data collection which have been employed in this thesis are open-ended questionnaires, semi-structured in-depth interviews and observations. The body of data consists of sixteen questionnaires, eight verbatim interview transcripts, observational field notes of approximately twelve lessons, audio and video recordings and photographs taken during observations. The chronology of data collection is a process of focussing. The inquiry starts with open-ended questionnaires to identify possible participants and themes emerging from the respondents which are relevant for the research, followed by in-depth interviews with a smaller group of participants. Two selected practices are observed during a period of approximately six weeks after which the two artist teachers involved are interviewed about the observed lessons.

Questionnaires

The aim of the initial questionnaire as an instrument to inquire on artist teacher practice is a double one. Firstly, this questionnaire aims to make an inventory of

possible participants in the research project and locate the fields and professional roles that artist teachers work in. Locating the field of study in qualitative research is an active process involving both researcher and participants (Cohen, 2011, p. 227). Secondly the purpose of the questionnaire is to locate the themes that arise from the practices of the participating artist teachers, which corresponds with the aim of the research project as a whole: to construct knowledge on the artist teacher from practice. Themes and problems brought forward by artist teachers play an important role to focus the research project. The process of simultaneously distracting themes from theory and from practice corresponds with the 'bottom-up' approach of ethnographic research methods (Heath & Street, 2008) and is motivated by the fact that the artist teacher in Dutch education is basically a personally attributed description of their practice.

The semi-structured questionnaire contains open-ended questions that address issues such as professional education, description of professional practice, details on both artist and teacher practice and a question about the combination of the two professional practices. The questions are formulated as open as possible in order to grasp as much of the experience of the respondents as possible: 'Open questions enable participants to write a free account in their own terms, to explain and qualify their responses and avoid the limitations of pre-set categories of response' (Cohen, 2011, p. 382). To avoid running the risk that the questions are too open-ended for the participant to understand what kind of information is required from them, a draught version of the questionnaire was sent to two artist teachers accompanied by an evaluation form asking the respondents questions about intelligibility, time needed to answer questions and their overall impression. After receiving the completed questionnaires and evaluation forms on the draught version of the questionnaire, a revised design of the questionnaire (see appendix IV) was sent to another 30 artist teachers from my own professional network, most of whom, although not all, I know personally. Of the 32 artist teachers who received the questionnaire (including the respondents who were asked to respond to the draught version) 16 responded with a completed questionnaire.

The questionnaires provided not only an inventory of possible participants in the research project but were also analysed in order to identify themes proposed by

the respondents which could be investigated further in in-depth interviews which were to be the next phase of the research project. The themes I identified from the questionnaire were: (1) motivational considerations: why the respondent is an artist teacher, (2) community of practice: issues of hybrid identity, precariousness and uncertainty, (3) symmetries and conflicts: between child and artist, between teaching and making art and (4) integration and distinction of practices: to what extent is it relevant to refer to the duality in practices or would it be better to speak of a distinct professional domain.

Interviews

After the first selection of participants as described above six artist teachers were approached to be interviewed. A topic list was designed inspired by the themes described above and formal consent was requested in the form of a Participant Information Sheet and an Informed Consent form (see appendix III). All interviews were audio recorded and transcribed verbatim shortly after the interview. The interviews took place either in the artist teacher's studio (twice), or in the schools where the artist teachers are affiliated as teachers (twice) and twice in a public place on instigation of the artist teachers involved. The interviews were preceded by a short formal introduction (see appendix IV) and basically followed the order of the topics as listed. The respondents were asked to elaborate on their answers by asking them to give examples from their practice or explain their answers when the answers remained impersonal or abstract. The respondents were frequently reassured during the interview that answering was not compulsory and that I only asked them to tell me what they wanted to tell. When the respondents replied that they didn't understand the question I tried to explain the question using slightly different words or offered them the option to skip the question or return to the topic later. When respondents diverted to other relating subjects I did not interfere and only returned to the topic list after checking with the respondent. I frequently summarised participants' responses and asked confirmation for what I understood to be their answer. These questions support the course of the interview and are being referred to as 'process questions' (Cohen, 2011, p. 417). I made sure not to have other obligations after the interviews, so I was not time-pressed and left the decision about

the duration of the interviews mainly with the respondent. The interviews lasted between half an hour to an hour.

Making the respondent feel comfortable and creating an atmosphere of open dialogue is relevant when the interviewer is looking for personal and in-depth information from the respondents. The participants feel free to use their own words in describing their responses and elaborate on answers on their own account. A topic list formalises the interview in order for the interviewer to assure that all the relevant data are being collected. Semi-structured interviews are a useful resource to collect respondent-driven information on a subject which is framed by the researcher. The interview follows along continua that define the amount of openness, structure, focus on knowledge or on emotions and the extent to which the topic list predesigns the conversation can be adapted by the researcher to achieve 'fitness for purpose': 'the more one wishes to acquire unique, non-standardised, personalised information about how individuals view the world, the more one veers towards qualitative, open-ended, unstructured interviewing' (Cohen et al., 2011).

The purpose I wanted my interviews to fit was to retrieve unique, personal testimonies of the interviewed artist teachers' practice and their opinions. That motivated me to design a flexible structure for the interviews which enables improvisation and open dialogue. On the other hand, the predesigned topics made it possible to deepen the conversation and build on the themes which had already been proposed by the respondents in the questionnaires. By asking all six respondents the same basic questions the interviews were targeted to weave personal stories together to create multifaceted ways of understanding of artist teacher pedagogical practice.

Observations of practice

Two of the artist teachers offered the opportunity to observe their pedagogical practices. Although all six of the interviewees had responded positively to my question about the possibility to prolong their participation in my research project, practical considerations helped to decide to observe only Jill and Anna. The observations took place in the first half year of 2016 and lasted around six weeks in both cases. In the chapters reporting on the analysis of these cases, the anonymised

details of each observed practice are explained. Data on the observations were retrieved by writing observational field notes during the sessions and shortly after. The field notes are unstructured and include both reports of things actually happening or being said, and notes of a more interpretative nature. When research is aimed to develop a 'thick description' of a situation or event, the data collection during observation contains a variety of notes that include amongst others non-verbal signs, tone of voice, and details on context. Elements of field notes are remarks on space, actors, activities, objects, acts, events, time, goals, and feelings (Cohen et al., 2011). The field notes are supported by audio recordings that have been transcribed verbatim, photographs, and, in the case of my observations of Anna, video recordings.

The quality of the data on both cases is not similar and a brief explanation on the development of data collection is presumably called for. When I started observing Jill's practice I mainly employed the method of field notes supported by occasional photographs to help my own recollection of the observed situation. My role as an observer was anonymous, and I did not participate in any way in the lessons. The observations are consequently a little restricted, both in detail and in involvement. Several months after observing Jill, when I started with my observations in Anna's practice, I critically reflected on the data achieved from observing Jill and decided for a slightly different organisation in order to be more involved in the observed practice. For the Anna case I not only used field notes, but also video recorded the entire lesson with a small camera that I had attached on a tripod positioned on one side of the room. I made more photographs and was more actively involved in the lesson due to the fact that I was being introduced as Anna's assistant. This allowed me to obtain more 'rich data' and actively participate with Anna and the children. In each observation round, there was a period of familiarizing myself within the situations and the observations of the first observed lessons are not as rich or informing as some of the later observations. The several stages of the observations can be identified as a process of progressive focusing, which allows 'the observer to undertake analysis during the process of observation itself' (Cohen, 2011, p. 468). For both cases I identified one particular lesson as a focus point for the analysis, as a form of

embedded case study. All the data from the observations are filed and categorised according to the chronological order or events.

The observations of the practices were closed off with interviews with the participating artist teachers within a few weeks of the last observed lesson. The interviews were more informal than the earlier interviews and were supported by photo and video material from the observations. Selections of photographs were made to focus the attention on either a specific student or child, or on a specific event that had occurred during the observations. The chosen interview strategy implies that the respondent is shown a short series of photographs of a situation and asked to respond what she sees on her own account while the interviewer tries to lead the respondent as little as possible. By asking the respondent simple questions like 'Can you tell me what you see on this picture?' or 'What is happening in this picture' the memory of the respondent can be targeted to reflect on specific situations. On the other hand, this method helps the interviewer and the respondent to understand each other better and be engaged in an informed dialogue on events that have been 'lived' together.

Data analysis

The qualitative analysis of the data is inductive and informed by methods of constant comparison and theoretical sensitivity. Constant comparison is an analytical process which is one of the corner stones of the grounded theory approach, which in its strictest form implies that no pre-existing theory precedes the analysis of the data, but that theory emerges from an inductive data analysis and is then compared to theory in an iterative process (Boeije, 2010). Constant comparison provides descriptions of phenomena or situations which can be categorised or compared and which can lead to propositions or further questioning on the nature of the investigated subject. Theoretical sensitivity also originates in the grounded theory approach but in contrast does employ a pre-existing theoretical framework. The data are 'viewed through a certain theoretical lens' (Boeije, 2010, p. 88) which enables the researcher to not only creatively develop ideas about the data but to theorise these ideas as well. Pre-existing expertise and knowledge of the investigated subject informs the researcher to look at the data with theoretical sensitivity. There are

different approaches to theoretical sensitivity, one that proposes one single 'coding paradigm' which consists of four parts, namely conditions, context, interactions/strategies and consequences, and the other which disputes the forced moulding of this coding paradigm and argues that relevant categories should only emerge from the data, allowing more room for the 'richness of the data and the researcher's talent' (ibid).

During the analysis of my data I start working from the two case studies, in order to be able to allow a bottom-up inductive analysis of practice. In both case studies, I focus on one particular lesson. I treat these lessons as embedded case studies which allows me to focus on details and at the same time contextualise my findings in the rest of the data. The interviews I have held with the respondents at the end of my observations partly centres around this embedded case material, but also address themes more generally. The findings of these two embedded case studies provide me with concepts which can be sought for deductively in the other data, like the other lesson observations, the interviews and the questionnaires. Practically, this method of analysis implies that I work backwards through the data, starting with the concluding, reflecting interviews and working my way back in time. At the same time, because of the fact that the analysis of the data is concept oriented, and not chronologically or methodologically driven, findings are constantly being compared to the findings in other sections of the data and with theoretical concepts.

In order to prepare for data analysis, I firstly read through the data chronologically, taking notes in a notebook about all the questionnaires, the interviews, all the data from the Jill case and the observational field notes and interview from the Anna case. Notes were then worked out in word documents, making a distinction between giving meaning/interpretation of the material, and reflection notes that explicitly include my own voice. After discussing the first preliminary round of coding the data with my supervisors I set up a design for a project in HyperResearch (qualitative analysis software). This has caused some consideration on my part because I did not want the software to limit my analysis, but rather become a helpful and enriching instrument in looking closely at my data. Finally, I decided to set up three separate studies in Hyperresearch: two separate studies for the case studies Jill and Anna and another separate study for the 'body of

data' which has been collected throughout my research project. The software allows codes and memos to be copied from one project to the other project, which enables to compare interpretations throughout the three studies and use the software to build a 'thick description' of the implications of the artist teacher for pedagogical practice. Within the study I include multiple cases and attach different sources for each case.

First, the concluding reflection interview in the Jill study is coded inductively in HyperResearch. Some of the codes have been used multiple times, but no saturation has occurred. The codes were checked with the notes from the notebook in a second round of coding. After that I proceeded with the data from the central lesson and continued coding as I had done in the reflection interview. This process has been repeated several times with other parts of the data and resulted in a list of 85 codes for the Jill case and 83 codes for the Anna case. Codes have been inductively organised in groups around a theme and then groups have been categorised in larger groups that align with the concepts in the theoretical framework. Interpretation of the data is an iterative process of coding, categorizing, comparing, theorizing, and writing (Boeije, 2010). By repeatedly going back and forth through the data and connecting my findings with theory in order to critically reflect on what was laid out before me (Adams, Cochrane & Dunne, 2012) I have aimed to acquire validity for this small-scale research project within the tradition of interpretative inquiry.

CHAPTER 5

ART CREATES A VOID WAITING TO BE FILLED.

JILL'S CASE

In this chapter I will introduce Jill, who is an art teacher in a school for secondary education. My observations involve her work in art classes in sixth form, where students are preparing for their final examinations. From practice, it will be analysed how Jill addresses issues of pedagogical responsibility, authenticity and critique of power. It is analysed in what way Jill's practice can be aligned with the dual professional identity of the teacher-who-is-also-an-artist.

INTRODUCTION

Jill works as an art teacher at an Amsterdam grammar school. I meet her for an interview in her classroom after school. Jill is in her late forties and at the moment of the interview she has recently finished her master of education in arts. She teaches almost fulltime and being also involved as a trainer in an independent organisation for professional development for teachers who aim to renew and reform their teaching, that leaves her little time to maintain her artistic practice. Although being educated as a visual artist, she now identifies mainly with the teaching profession.

Her career in the arts originally started in another discipline; in music. Only after having been disappointed with her pursuit of a career as a professional singer, realizing that the conservatoire's main aim was to train her to perform somebody else's repertoire, she took to painting. Entering art academy was a real eye-opener for her. Jill explains how wonderful it was for her to experience the openness and abruptness of the new territory she set foot in:

> *Dus ik was echt gegrepen door iets wat ik niet begreep.*
>
> *I was captured by something I didn't understand.*

Experiencing that she did not rationally understand what it was that was expected of her, stimulated her commitment to the visual arts. It is this experience of uncertainty and ambiguity that characterises the visual arts for her. She still makes music, she writes her own music and recently took to writing prose as a means to express herself creatively. She crosses the boundaries of the various art disciplines in multiple ways, adopting medium and form flexibly. Jill is hesitant to identify herself with being an artist because as she explains:

> *Ja ik denk eigenlijk dat ik kunstenaarschap, dus ik ben vrij streng voor mezelf, want als iemand anders dat heeft vind ik dat minder erg, maar ik vind voor mezelf kunstenaarschap pas echt kunstenaarschap als ik daar ook echt geld mee verdien. Of als ik er een bepaalde hoeveelheid tijd aan kan besteden en dat er wel een soort expositie, dus ja...*
>
> *Being an artist for me, and I am being quite stern for myself, because I don't mind this too much for other artists, is that you are only an artist if you make money with your art. Or spend a certain amount of time or exhibit your work…*

Without the urgency to present her work in public, making art feels more like collecting ideas, something that happens in the private domain. Jill does not have a studio at the moment, because of financial and time-management reasons. Some of her art works can be found online, project based conceptual art works described as social sculpture and literary feuilleton, and have been exhibited in professional galleries. As Thornton argues, in his research on the characteristics of the combined identity of the artist teacher, artists teachers fall prey to the assumption that professionalism in art requires 'an exclusive commitment to art making in order to be worth the identification' (2005, p. 168) which makes identification with being an artist difficult for art teachers with full-time teaching duties. Jill explains how her ambivalence regarding herself as a professional artist both has to do with her own high standards for art which for example implies that she does not consider her writing to be art of the same level as she does the visual arts but also has to do with her strong identification as a teacher. On the other hand, she does not think that

being an artist in the sense of responding artistically to emotions and situations is bound by limitations such as studios or professional status but is something that will always be part of her life. As an artist, according to Eisner's advocacy for artistic teaching (1979) and Diachendt's theory of a philosophy for teaching (2010), an artist teacher is likely to employ artistic thinking on other areas of professional behaviour as a consequence of what Jill calls responding artistically.

Jill started teaching when she was asked to work as a volunteer with under-aged refugees. Her motivation for teaching comes from the same source as does her motivation to make art:

> *……. ik hou er ontzettend van dat ik elke dag niet weet wat er eigenlijk precies op mijn pad ligt. Ik hou ervan dat ik word verrast door wat er zich aan mij voordoet en waar ik op de een of andere manier op moet reageren. Ik denk dat wat dat betreft het kunstenaarschap en het lesgeven enorm dicht bij elkaar in de buurt liggen.*
>
> *… I really like the fact that every day I cannot foresee what will happen to me. I like to be surprised by what presents itself to me and that I somehow have to respond to. I think that making art and teaching are very similar in that respect.*

Jill teaches art classes from first form to sixth form in one of the oldest and most popular grammar school in the city. The school is located in an old characteristic school building in the centre of town and has approximately 800 students. Including Jill there are three art teachers in the school. The school offers choosing art as a graduation subject. Being part of the national examination program students have to work within the official examination themes that change from year to year and within a standardised examination procedure, which includes amongst others assessment by external examiners and a central national theoretical final exam. The observations which are the main subject of the analysis for this case, have been made in sixth form, during a period which followed shortly after the announcement of the examination themes. The class consists of approximately 20 students who are in the early stages

of concept development, sketching and testing of materials. The lessons last close to two hours. The quality of the classroom, high up in the attic of the building with large windows overlooking the city, is that of a typical 'art class'. The tables are placed in groups of four, where students sit opposite each other, there is an adjacent storage room and the classroom itself is lined with cupboards and shelves for storing materials and student work. The room is open to the outside, but rather secluded from the rest of the school.

Jill describes her double professional practice as highly integrated:

> *Ehm, ik vind van mijn eigen kunst, dus ook wat ik schrijf en ook wat ik zelf ontdek in schrijven en wat ik ontdek in muziek en beeldend gebruik ik allemaal in mijn lessen, dus als ik net weer denk van jeetje dat is echt interessant of waar ik mee bezig ben, daar ben ik met leerlingen mee bezig en andersom is het, als leerlingen ergens mee bezig zijn, vandaag zat een leerling van mij echt vast en dan ga ik echt, dan heb ik mijn hele kunstenaarschap aangezet om haar te helpen, dat is niet via, zo moet ik het doen pedagogisch, of zo zou ik het … ik voel dat ik echt als kunstenaar haar aan het begeleiden ben.*

> *At the moment, I am involved in writing and I use everything that I discover when writing, and everything that I discover in music and visual arts, in my lessons. So just when I think of something interesting, it might be something that I am working on with my students or it might be the other way around, students might inspire me to be an artist. Today, when one of my students was stuck in her process, I attributed everything I am as an artist to help her. That was not just pedagogy, that was the artist in me coaching her.*

Basically, in the interview Jill describes three ways how artistic practice integrates with her teaching. The first way is related to being absorbed in the process of making art to such an extent that subjects, media and strategies from her own art work almost automatically become part of her lessons. Her own experiences are literally transferred to interventions or become themes to discuss in class, which supplement or replace pre-set outlines for the art curriculum. This aligns with the theoretical idea

that the artist is inseparably connected with artistic practice (Daichendt, 2010). The second way emerges from identification with the student's creative process. Jill projects her own experiences as an artist on the student she is trying to help, asking herself what she would do when she was in the student's position. The artist teacher identifying with the artist student helps Jill formulate the sort of questions that could instigate artistic strategies in the student. Identification with the artist learner creates a blurring of the roles of artist teacher and artist student which allows for learning communities to emerge as 'shared places of discovery and creativity, but also of mistakes' (Page, 2012, p. 75). The third aspect of how artistic practice influences Jill's teaching is connected with artistic freedom and how this could function for the students to experience freedom. Jill explains that she thinks that students regard her somewhat eccentric. She shares a lot of her personal fascinations with the students and does not withhold acting enthusiastically about experimental art or acting out in public. Her own identification with the liberated artist (Adams, 2005) models not only artistic behaviour, but also models that unorthodox, liberated behaviour can be allowed in an institutional setting such as the school.

PEDAGOGICAL RESPONSIBILITY

This section firstly describes the extent to which Jill can be characterised as a professional teacher. The observations will support the assumptions made in the theoretical chapter on the conceptual model of the continuum and the stronger model of the teacher-who-is also-active-as-an-artist. Secondly this section elaborates on what Jill describes as her pedagogical responsibility, the aspects of care and love that motivate her to identify mostly with her role as a pedagogue.

JILL IS A-TEACHER-WHO-IS-ALSO-ACTIVE-AS-AN-ARTIST

In order to understand the significance of Jill's teaching practice for our understanding of the artist teacher, it is important to first bring back the idea of a continuum between artist and teacher and the underpinning of the weak and the strong model of the artist teacher. As I have argued in the theoretical framework, the concept of the teacher-who-is-also-active-as-an-artist corresponds with the strong

model of the artist teacher, the idea that maintaining artistic practice strengthens the qualities of the art teacher because the artist teacher inhabits both complementary domains within a single concept (Adams, 2005). It is therefore that this section starts with an analysis of Jill's practice as a professional teaching practice. Although it can be argued that generic professional qualities such as pedagogical and teaching strategies must be considered conditional for anyone teaching in secondary education and do not contribute to knowledge on artist teacher qualities, I would like to stress that the analysis of Jill's practice which follows can only be understood if we take into consideration that Jill is a qualified professional working from an inside position in the educational system.

In the class situations observed, Jill demonstrates a variety of pedagogical and didactical approaches. Generally speaking, her didactics can be characterised as aimed at an open communication with her students and a productive working atmosphere. She easily switches between addressing the class as a whole and giving personal attention to individual students. Her teaching methods in the lessons observed include amongst others class discussions, individual feedback, students working independently on their own art work, assessment reflections with pairs of students and group critique meetings she describes as 'good cop, bad cop'. The essence of this last intervention is that peer feedback is structured to work from two oppositional positions, the good cop who focusses on the qualities of the work and the bad cop who tries to formulate any shortcomings and points of improvement.

> *When Jill enters she takes position in the front of the class, standing, to give instruction. Presentations and critique (using the method of 'Good Cop/Bad Cop') are scheduled for today. Jill divides the class in two; half the class will take part in the group critiques, the others can continue to work on their art work.*

To further unpick Jill's professional behaviour as a teacher, I focus on the teaching method of the group critique. During the critique rounds, Jill hands over the authority to the students to support and criticise each other. Each round starts with one of the students presenting her or his artistic process on the basis of a portfolio consisting of

sketches, experiments and preliminary artistic products. The student who presents explains his or her interpretation of the themes and the plans for a final work for the exhibition. The motivation behind this teaching is to stimulate peer learning:

> *…nu weten ze veel beter wat voor stappen iemand heeft genomen en daar leren ze stiekem heel veel van. Dan denken ze, hé die heeft zijn eerste hele idee laten varen, dat kan ik dus ook doen, dus dat geeft ook een soort van vrijheid en ruimte om dat soort dingen te doen.*
>
> *Now they know much better what were the steps that somebody took and that is something they secretly learn a lot from. They will think, hey, that person totally abandoned his initial plan, that means that I could do the same. That gives them a sort of freedom and space to do similar things.*

While the students present but especially when the good cop and the bad cop are asked to respond, Jill supervises the discussion. It is Jill who divides the roles of the good and the bad cop. Although she did prepare in advance a schedule of who was going to be good cop and bad cop for whom, she now and then improvises and changes the schedule around. Inclusive education requires not only that all students are given the opportunity to speak, but also that students learn to listen to each other (hooks, 1994). Rapid, brief instructions are frequently repeated by Jill at the beginning of the session and occasionally the order in the classroom is being restored:

> *Suddenly Jill speaks up: 'Gather around the presented work! Some order, please no eating!'*

When Jill gives one of her students their turn to give feedback to another student her non-verbal communications – facial expression, body-language, eye contact, the sounds she utters – express whether she agrees with the given feedback or not. She is present as a body among other bodies, not as a neutral authority (hooks, 1994).

Her nonverbal communication is expressive, at the same time increasing - physical - nearness and modelling action:

> *Jill asks for some support from the group (when Jill makes a compliment or reaffirms a student, she often glances around for support, she does not do this when she is more critical of a student's work) Jill's posture expresses action; she slightly bends over, uses her hands when she speaks, leans backwards, stands with one leg in front of the other.*

Explicit interventions to the peer critique include asking questions, giving her own interpretation and asking for confirmation from the student. She is confirmative, reassuring and helpful, and expresses confidence in practical matters, when she tells the students who worry about the practicalities of their plans that practical problems always get solved. When one student, asked to act as good cop, responds too negatively to the work of her peer, Jill intervenes and gives another student a turn to ask questions, increasing the feeling of inclusion for all students.

Jill herself mixes compliments with critical remarks and suggestions. She checks if a student can work with the feedback and explicitly warns students for the amount of work they take on them. She leaves the decision to the student, although at the same time steering towards her own preferences. There is a constant alternation or balance between leaving room for the student's initiative and Jill taking the lead. Most of Jill's remarks include both. Students receive options to choose from when Jill suggests next steps in the creative process; suggests material, form, and ways to try out different media. She uses suggestions in an associative manner: you could do this, or try that, and she stimulates her students to do research and try out different options. She sizes down the steps to take, making them smaller, giving concrete suggestions. In her responses, she expresses both technical and subject expertise. This is alternated with affirmative feedback, showing she is really supportive and does not reject the student's idea. She often responds very enthusiastically, both to the art work and to constructive feedback.

I notice that Jill seems to easily improvise or change teaching methods and that she performs different roles in different teaching tasks, which follow along the

division between theory and practical work mostly. Her approach aligns with what has been identified as making decisions under uncertainty in the theory of signature pedagogy (Shulman, 2005) and gives the students responsibility to deal with the inherent tensions of the artistic process. When reflecting on her decisions on teaching methods in our interview, she relates her decisions to her experience as a teacher when comparing student development to experiences with other students:

> *…maar dat zie ik gewoon heel vaak bij de leerlingen, als het dit blijft dan vinden ze die houvast niet, en de tweede reden is omdat ik weet dat het voor die leerling vaak een heel fijn gevoel is als ze kunnen zeggen, nou heb ik iets gemaakt dat is AF, dat is gewoon klaar.*
>
> *… but that is something that I often see with my students, if it doesn't progress, then they will not find anything to go by, and the second reason is that I know that it feels good for that student when they can just say, well, now I made something that is DONE, that is simply completed.*

She also relates that to being an artist:

> *En dat zien, dat is niet alleen pedagogisch, dat is ook op dat kunstenaarschap, dus die, dat zijn, die liggen heel dicht bij elkaar volgens mij.*
>
> *And to see that, that is not just pedagogy, that is also being an artist, so there, in that respect these two are really close.*

Her decisions are often motivated by her on the ground of the student's personal needs. Her motivation to address the whole person of every student can be regarded from the notion of inclusion which implies that capabilities of every student should be pivotal, not the incapability of some (hooks, 1994; Rancière, 2004; Hall & Thomson, 2015). Working from individual capabilities excludes a standardised approach. When we talk about her decisions in teaching, her responses to questions concerning individual students include short introductions to personality and

individual needs of the particular student. By starting from the student's personal history Jill underlines that she considers her role foremost as a pedagogue, someone who cares for the child. Starting from personal histories also underlines the motivation for differentiation in her approach. She considers her teaching as a form of coaching, which requires a personalised approach. When a student is not easily inclined to experiment, she sizes the experiment down to something he can handle and with another student she deliberately refrains from intervening because she knows that this student does not respond well to being pushed. During the good cop/bad cop intervention she allows students to withdraw from her schedule if they feel they are not yet ready to be criticised in this way. Another student is being deliberately invited to take part because:

> *Ja dat was helemaal niet van nu, maar ik dacht dat ook om haar van de rest van de klas het gevoel te krijgen van dit is heel gaaf, dacht ik van, als ze dit nou even laat zien, dan krijgt ze ook voor dat andere proces weer genoeg moed om door te zetten wat ze aan het doen is.*

> *That [object] was not made in this period, but I thought that if I could get her to be granted the feeling by the rest of the class, that this is something which is really cool, which made me think that if I could just get her to show them this, then she will probably find enough courage to continue with the other thing.*

The personalised approach ranges from differentiating coaching methods, like being attentive of when a student just needs a little push to carry on or sensing that something is implied by a student but not yet brought out in the open, to responding explicitly to student's personal problems. How her personalised approach conflicts with allowing individual freedom to students is further explained below.

I KNOW THAT IT COMES WITH BLOOD, SWEAT AND TEARS AND IT IS NOT EASY...

It is quite generally agreed upon in contemporary educational theory and practice that differentiating between students is important in order to increase a personalised approach to subjects and tasks, to cater to the different levels of development between individual students and to enhance the sense of ownership for students (Aubrey & Riley, 2016). A teacher who wishes to address her students as individuals and adopt different methods for different talents or learners can apply a variety of didactical approaches to enhance personalised learning. Didactical methods to differentiate are an integral part of the professional behaviour of teachers and the ability to differentiate is an important element of teacher competences. The graduation program Jill's school works with offers ample opportunity for individual trajectories and requires that the teacher responds accordingly. Jill had explicitly invited me to do my observations of her practice in this sixth form class because I would be able to witness her working with a group of graduating students, each involved in their own art project. Allowing individual freedom is important for Jill and working with this kind of assignment which allows students a differentiated approach gives her the opportunity to more fully employ her artist teacher qualities, so she explains.

Jill emphasises the importance of a personalised approach for her students and motivates the need to differentiate as wanting to contribute something positive to her students:

> *En ik hoop dat ik ze een.., meegeef dat dat een bijzonder, dat elk proces bijzonder is, dus dat hun eigen leven iets heel bijzonders is. Dat is wat ik hoop.*

> *And I hope that I will be able to give to them that a special …., that every process is special, meaning that their own life is something very special. That is what I hope.*

Her approach to each of her students is motivated both by their personal histories and by previous experiences in art class. The reasons Jill lists for the personal

approach she gives to her students range from artistic to psychological considerations. It happens that she seeks to adapt her approach to align with the specific artistic talents a student has:

> *Alleen maar door heel veel te maken, wordt hij beter. Want hij heeft eigenlijk in de onderbouw, tot dat, ik heb hem nu voor het eerst dit jaar, heeft hij weinig skills gekregen waarmee hij kan laten zien dat hij heel goed kan tekenen. Maar hij heeft ook een heel kritische manier van naar de hedendaagse kunst kijken, dus daar ben je volgens mij een keertje bij geweest toen wij een theoretische les hadden, maar dat weet ik niet meer. Maar daar heeft hij best wel zo zijn gedachten over, dus het is niet iemand die enorm in het experiment zit, dus daar moet ik het experiment op de vierkante centimeter op maken, zodat hij...*
>
> *He will only improve by being productive. Because up until now, in the previous forms…, he has just joined my class this year and he hasn't developed a lot of skills that help him show that he can draw quite well. But he also has quite a critical way of looking at contemporary art, you might have witnessed that once when we had a lesson on theory, but I don't really remember. But that is something he is very opinionated about, he isn't someone who experiments a lot, so I will have to create an experiment on a square centimetre, so he….*

More often her motivation for a personalised approach aligns with her attentiveness for the student's personality. Her role as a coach or mentor is something she often refers to in the interviews. Jill connects the psychological considerations concerning students' personal problems and obstacles to issues of the artistic process. By doing so she emphasises a view on art making that works from an integrated perception of art work and maker (Eisner, 1979; Daichendt, 2010). The vulnerability of the student for Jill lies not only in the ability to address schoolwork according to standards and the ability to make sufficient progress, concentrate and be motivated for school, but is also expressed in the art work, as an expression of their individuality.

Her knowledge of the specific student, expressed in repeated references to their personal histories, helps Jill find personally attuned didactics and formulate individual learning goals. Noddings proposes to distinguish two directions in the notion of care: caring-for and caring-about. Successful caring requires that the carer receives the cared-for on their own terms and that the relation should in some sense be reciprocal, while caring-about is more concerned with the content of the intentions involved and addresses the person the care is aimed at in general terms (Noddings, 2005). Caring about does not contribute to an equal relation between carer and cared-for. Caring–for however can be relational; the carer 'receives what the cared for is feeling and trying to express' (Noddings, 2005, para "In conclusion"). As a result however, Jill is anxious to protect her students from negative experiences and this causes her to take decisions not with but on behalf of her students. Jill uses her experience as an artist to anticipate the troubles and disappointments the students could get into when working with certain materials like metals or oil paint and advises them to consider alternatives. She warns them for taking on techniques they do not master because:

> *Als ik zie dat de kinderen de mist in gaan, dan OooH! Dat kan ik me echt, daar kan ik me heel erg over opwinden...*
>
> *And when I see the children mess things up, than … OOOHH! That can really, I can get really enraged about that ….*

She does not want the students to lose their motivation which makes her wary of being too critical. Her personal approach is supportive, giving affirmative feedback, caring for student's progress, asking the student how she can help. She protects the weaker student from negative feedback from her peers not only by selecting who is to be giving feedback to who but also by intervening when she considers the given feedback too critical. In her desire to care for her students, she considers positive experiences in art class something that could work beneficial for their whole being as a student. She appreciates their talent, wants to bring out the best in them and shows genuine interest in their work. She explains that she is proud to be part of the

students' development, of teaching them this subject and experiences it as a privilege to be witnessing students' growth. Jill's ambition to grant her students a positive experience is motivated by her own experiences:

> *Omdat ik weet hoe goed het gevoel kan geven als je iets neerzet waar je trots op bent en dat je dat, dat ik ook weet dat dat bloed, zweet en tranen is, dat dat niet iets is wat makkelijk, wat een makkelijk paadje is wat je bewandelt...*
>
> *Because I know that it can really make you feel good when you put up a performance that you are proud of and that you, because I know that it comes with blood, sweat and tears and it is not easy, it is not an easy path to walk…*

She admits that her enthusiasm can also get in the way. She can let herself be carried away with enthusiasm which can result in being very complimentary but also bears the risk of identifying too strongly with the creative process of the student. Identifying too strongly makes Jill anxious for failure and can arouse the student who might be more confident simply by lack of experience and thus create a feeling of uncertainty in the student.

Identification simultaneously expresses inequality because identification stimulates Jill to project her hopes and fears for the quality of the art work, which could be explained as an act of 'caring-about' (Noddings, 2005) but also creates an atmosphere of equality and nearness that helps identify the art class as a community of artists (Lave & Wenger, 1991). The tolerance which is required when working as equals conflicts however with Jill's feeling of responsibility towards her student's wellbeing. She is tolerant to a certain extent; taking the mothering role when the situation gets out of hand. The relation between Jill and her students is something which balances between care and equality, between being a pedagogue for them and being an artist with them. The way Jill addresses issues of equality and care overstep the limits of the pedagogical professionality of the teacher. The aforementioned conflict caused by the duality between identification and responsibility, between being part of the student's community of artists and feeling responsible for their development and wellbeing, is expressed not only in Jill's

behaviour in class when she expresses her awareness of being carried away by her enthusiasm but also in her considerations.

Kuijer (1980) and anti-pedagogues like him explain that all pedagogical acts which aim to protect children from disillusionment only affirm the child's dependence and deficiencies. And while targeted to allow individual freedom for each student, Jill's intentions have different and conflicting effects. Her pedagogy expresses a sense of equality, in the sense that she creates an inviting and stimulating environment with ample room for personal attention and where she identifies herself with the other members of the community, communicating that she trusts her students. At the same time, Jill's own experiences as an artist and when she was an art student make her protective towards her students, make her hold high expectations of them, feel responsible for their process and identify strongly with a process which is not her own, which expresses that Jill knows better and creates a sense of inequality. The all-knowing teacher leaves little room for an equal redistribution of knowledge between teacher and student (Ranciere, 1991). It is Noddings who proposes that this conflict in the ethical aspects of a caring pedagogical relationship can only be solved when both carer and cared-for relate in a form of reciprocity (2005).

WHO IS THE ARTIST?

This section underpins the theoretical notion that the artist teacher works as an authentic model for art education. Firstly, the way the artist teacher embodies artistic practice is explained and how the person of the artist teacher represents possibilities and limitations of the art world and the academy. Secondly it is explained how the creation of a community of artists in the classroom emphasises the student's own contribution to being a maker.

MODELLING ART SCHOOL

The students in Jill's class are in their final year of secondary education and will be spreading their wings shortly. Their chosen study programs already forecast some of the choices for university studies which will inevitably follow. Art is a chosen and not-

compulsory subject for these students and a few students in this class aim to enter art school after graduation. Jill applauds the fact that her students would like to pursue a career in arts and design. During the period of the observations, I witnessed several dialogues between Jill and students about visiting the open days at the art academy and the requirements for entering.

Becoming an artist is offered as an option firstly because of the way Jill personalises artistic practice. Although not all the students are aware of the fact that their teacher is an artist, which could be explained from the fact that she does not explicitly identify with artistic practice, she often shares examples from her own experience either as an artist or experiences she has had as an art student. Her technical expertise is demonstrated explicitly by referring to her own experiences with techniques or materials for example when she tries to convince one of her students that her plan to make a metal sculpture could prove to be quite problematic, something Jill does because she knows how difficult this can be. When I ask Jill why she advised this student not to work with metal, she responds:

> *Nou dat is omdat ik weet dat het heel moeilijk materiaal is om mee te gaan werken. Ik heb dat toevallig zelf net weer gedaan met lassen …*
>
> *Well, that was because I know that the material is really difficult to work with. I just happen to recently have done that, welding…*

Jill takes a more powerful position in over-riding the student's choice where she constrains the student's artistic freedom which appears to contradict the notion of creative, artistic pedagogy. Drawing on abundant artistic experiences herself, she appears to be prescriptive and confining in her work with the students here. The contradiction between freedom and constraints relate to the internal conflict which arises when professional expertise of artist teachers is being challenged (Hoekstra, 2010a).

Implicitly Jill models two different, maybe even conflicting, aspects of artistic behaviour in her personality and in her teaching. Both aspects of the modelling of artistic practice conflict with the need to attune to the demands of the students. On

the one hand she models artistic freedom, on the other she models professionalism. I will explain why this can be considered to create a conflict. Firstly, as a person she models the creative and impulsive artist, who is open for non-conformist experiments and solutions and who is fascinated by art's many manifestations. She shares her personal fascinations with her students in a way which corresponds with the way she describes her own artistic identity. As an artist, she tells me, she does not feel bound by medium or discipline and that it is in responding artistically to emotions and situations that she recognises her own artistic identity. She expresses a strong personal commitment to art and to a hybrid artistic identity, and she does not seem to be 'allowing' the students to make the mistakes she may have made for instance with the metal, as she is anticipating the difficult and avoiding this, not letting them experience this challenge and possible failure themselves. On the other hand, in her teaching she also models the critical artist, the hard working and ambitious professional. Practicalities relating to the school system, limits and obstacles on the one side and the possibilities of an authentic learning environment like the exhibition space where the work will be displayed on the other side form the boundaries every artist has to work with, according to Jill.

This brings me to the other way Jill employs to authentically model artistic practice, using the model of the art school. Jill acknowledges the fact that she can be quite ambitious or hard driven when she thinks a student does not work from his or her full potential. She explains that her real ambition is first that these talented students would have extra value for the intellectual level of art, and second that visual art should be taken more seriously as a subject in (secondary) education:

> *Er zijn nu twee kinderen, de een wil naar de Rietveld, de ander heeft zich aangemeld voor de HKU, twee jongens. Ik heb echt zoiets van, yes!, die kinderen kunnen arts worden en die gaan naar een kunstacademie en dat is iets wat ik zo graag wil bereiken en dat is ook omdat ik mijn, mijn eigenlijke doel... is dat ik wil dat de academies meer dit soort kinderen krijgen en dat de ...de kunst ook dus daarmee een ander niveau krijgt, een niveau waar ook het intellectuele niveau in zit. Maar dat het ook op scholen ...ehhm. als een serieuzer vak wordt genomen, dus mijn ambitie ligt wat dat betreft heel erg*

> *hoog. Het is voor die kinderen, maar het is ook voor het hele veld, voor het onderwijs, wel belangrijk dat, ja dat deze kinderen juist daar terechtkomen.*
>
> *There are two children in my class who want to go to art school, two boys. I really think: Yes! These children can become doctors and then they go to art school and that is something I would really like to achieve and that is also because my real ambition is that I want art school to have more of these kids and that … even art itself would be taken to another level, a level which also contains the intellectual. But also, that art in schools would be taken more seriously as a subject, so my ambition in that respect reaches very high. For these children, but also for our profession, for education as a whole, it is important that these children find their way in there, especially these children.*

This ambition both concerns the student, like when she wants the students to consider art school as an option and make a career in art, as it concerns the school or herself. Her ambitions make her want to take control, something which makes her anxious about giving too many directions, like when she gets enthusiastic or when she wants to give suggestions.

> *Maar misschien ben ik veel sturender dan ik me bewust ben, dat zou best wel kunnen. Ja.*
>
> *But I might be much more directive than I am aware of, it could well be so, yes.*

Her standards for a productive creative process are high. She welcomes productivity and inquisitive process and appreciates a layered approach, applauding and welcoming the student's work to open up for interpretation, multi-interpretability, stimulating ambivalence and hybridity. This corresponds with her own experience of uncertainty and ambiguity that characterises the visual arts for her and that made her choose for the visual arts in the first place. She can be critical of student work and

is most critical about student's motivation, conflicting with the student's comfort zone:

> *Ja dit vind ik heel moeilijk, want ik wil dit meisje niet in de weg zitten, maar ik vond ook dat ze hele makkelijke dingen aan het doen was.*
>
> *Yes, that is difficult for me because I don't want to get in that girl's way but I also thought that she was making it very easy for herself.*

What is expressed here are criteria for art-making which align with the myth of the hard-working artist (Anderson, 1981) and art school as an institute that foremost places expression or concept at the core of the curriculum (Houghton, 2016).

The frequent references to her own experiences in art school lessen the distance between the world of the school and the art academy. Jill allows the pedagogy of the art school to enter her classroom although she makes a distinction between teaching from the model of the art school and teaching from pedagogical responsibilities. She distinguishes her teaching from the more technical teaching of art school teachers. She illustrates her preference for a more pedagogical approach, drawing attention to one of the most inspiring teachers during her own time at art school who was a teacher who not only focussed on the visual arts but who integrated books and discussions in her class, thus integrating the whole person and not just the specific art discipline. Jill argues that her responsibilities as a teacher include educating the whole child which is something she says she can't do on her own but that can only be achieved when arts are integrated with other school subjects.

Community of artists

In a situation where learners in the visual arts are being confronted with authentic learning tasks, such as complex and complete tasks assignments, peer learning and assessment and content which corresponds with real life, learning resembles the learning of art professionals in communities of practice (Heijnen, 2015). The students in Jill's sixth form class have to work in a situation which aligns with Heijnen's model

of authentic art education. I would like to argue that the fact that Jill as an artist teacher embodies artistic practice not only contributes to the way she is an authentic model of the artist and contributes to the modelling of art school pedagogy in her teaching, but also confirms the possibilities of informal learning for the students in a community of artists.

Jill explicitly and implicitly acknowledges her students as fellow artists. She refers to experiences the students might have which will strengthen their identification with an artistic identity. Showing the work in an exhibition to invite the gaze of the public is part of the examination program which models professional behaviour:

> *Wel heel belangrijk is vind ik dat dus een leerling en eigenlijk vind ik dat net zo belangrijk, dat iemand ziet: wat doet mijn werk eigenlijk bij anderen? Dus dat is wel heel belangrijk, behalve alleen maar mijn mening wat het bij andere mensen...?*
>
> *What I consider important is that a student, and actually I think that is just as important, that somebody notices: what is the effect of my work on others? So that is quite important, not just my opinion but what it does to other people?*

Showing the work helps them see themselves as artists:

> *Omdat ik weet dat het voor die leerling vaak een heel fijn gevoel is als ze kunnen zeggen, nou heb ik iets gemaakt dat is AF, dat is gewoon klaar, dat had niet beter gekund op dit moment en het is misschien wel weer een aanleiding voor een ander werk, maar nu kan ik echt zeggen voor mijn eindexamen heb ik dat gemaakt, dat heeft daar en daar in die expositie gehangen en dat is gewoon, dat representeerde mijn... eeh...of mijzelf als kunstenaar op dat moment.*
>
> *Because I know that it is often a very good feeling for that student when they can say that they have completed something, that is just done, that could not*

> *have been done better at this moment. And it might become a pretext for another work, but now I can say, for my graduation show I have made that work, that I have shown in that and that exhibition and that just represented my …. That represented me as an artist at that moment.*

Reflecting on individual students, she often places the student above herself as a teacher in being original and talented. She admires students for their talents, shows a genuine interest in their work and can be very concerned that students will be able to bring out the best in themselves. When a student does not succeed in this, this gives her an experience of grief.

Her behaviour in class demonstrates her endeavour to generate an atmosphere of equality also. She shares her emotional responses to the work with her students, saying for example that the work makes her happy. Jill stimulates her students to push the boundaries of their work and their talent. She connects their visual art work to what the students do outside her classroom, their other activities at school or outside school and refers to worlds beyond the visual arts that might relate to the students: popular culture, music, literature and theatre. When she refers to other disciplines or non-conventional inspiration she also refers to her own fascinations. Opening the limited area of the visual arts to visual culture and other art disciplines invites students to bring in their own themes and art worlds, and gives them a position as co-selectors of the art curriculum (Wilson, 2003).

While on the one hand Jill quite freely shares her own artistic experiences and discoveries, she also explicitly addresses the students as makers. Jill welcomes openness in the work of the students; aspects of multi-interpretability, ambivalence and hybridity which she connects to contemporary developments in arts. She welcomes criticality and autonomy in her students. In a dialogue with a student Jill says*:*

> *Dus dat is echt iets waar je echt zelf je beslissing moet gaan nemen, want het is dan open, vind ik eigenlijk zelf ook heel prettig, als ik moet gaan gissen naar wat zit er voor betekenis allemaal daarin.*

> *So that is something that you will have make your own decision about, because it remains open and that is something that I really like, when I have to guess what meaning you can find in there.*

However, within the community Jill creates, she cannot be equal to her students. Her professional expertise undoubtedly sets her apart from the talented but less experienced younger artists, even though she addresses them on a basis of a mutually shared interest. The confinements of the school as an institute would furthermore not accommodate the existence of a community of practice in the strict sense of the word. As long as Jill holds the power over curriculum and assessment, the students have only limited power over their learning (Giroux, 2001). There can be no misunderstanding about that. What this section does aim to illustrate is how Jill in her role of an experienced artist among novice artists facilitates and stimulates the initiation of her students in the habitus of the art world (Thomas, 2009). Her dual identity as a teacher and an artist at least opens up the possibility for her students to negotiate a position of equality.

CREATING A STUDIO

This section focuses on aspects of Jill's practice that Daichendt (2010) describes as applying artistic thinking to educational situations, using three different perspectives which could be attributed to artistic or creative strategies in (contemporary) art practice. The first one takes Van Winkel's (2012) theory about integrated, hybrid practice as a characteristic of artistic practice and seeks to explain how the artist teacher employs hybridity in her classroom. The second takes the similarity between the artist teacher in Room 13 and Adams' (2005) notion of conversational teaching in Room 13 as a starting point for an elaboration of the role of the artist working within social art practice as a form of artistic practice. Lastly this section aims to connect the informality of the artist teacher's classroom to the qualities of the contemporary artist studio, as have been described by Kentridge (2014), and the importance of play, experiment and not-knowing.

HYBRIDITY

In the introducing section to this chapter, some preliminary remarks have been made on the way Jill explains the integration of her practices. Jill does not experience a conflict between her teaching and her identity as an artist, because she feels she is able to fully employ her artistic qualities as a teacher. When asked to elaborate how this works in practice she tells me:

> *Ik probeer te vragen naar waar de interesses liggen en waar de moeilijk randjes liggen, want dat herken ik zelf, dat je het bij die moeilijke randjes niet meer helemaal weet, dat er daar iets, een interessant gebied is alleen moet je daar even in durven stappen en daar dus... ik ga kijken naar schetsen en dingen die er gemaakt zijn en dan zeg ik goh wat vind je sterk daar aan en wat vind je sterk daar aan en wat laat je nu daar liggen en hoe zou je twee dingen met elkaar kunnen combineren wat ik ook zelf met kunst maken altijd heel erg merk, het ene werk en het andere werk kruisen elkaar en dan komt er een nieuw werk uit, dus op zo'n manier ben ik met haar... alsof ik een gesprek heb met mezelf, ben ik het met haar, dus de gesprekken die ik met mezelf over mijn kunst heb, die heb ik dan bijvoorbeeld met haar.*

> *I try to ask what interests the students and where the difficult edges are, because I recognise that, that you get sort of lost with the difficult edges, that these mark an interesting area that you have to find the courage to step into and there… I look at the sketches and the things they have made and then I ask them what they consider the strength of that particular work and the strength of the other and what have you not addressed yet and how could you combine these two? What I always notice myself when making art, is that the one work crosses paths with the other and that invigorates a whole new work, so in that way me and her … like having a conversation with myself, am I having one with her. So, the dialogues I can have with myself about my art, are now happening with this student.*

Firstly, in her answer Jill elaborates on the concept of uncertainty, something which highly attracts her in the visual arts, that is to say that for her not-knowing makes the process interesting. This aligns with the similarity she previously described between making art and teaching which both hold for her the power of the unexpected and challenges her to respond to whatever manifests itself in the studio or in the classroom. The notion of uncertainty as an essential aspect of the pedagogical process, has been addressed by Shulman in his theory on signature pedagogy (2005) and it has been argued earlier in this chapter that Jill's teaching opens up an area of uncertainty for students, where ambiguous and alternating feedback invites the student to be involved in decision making. Freire argues that democratic teachers have to be able to work from uncertainty because it implies that they do not have all the answers (1970/1993). Also, there are parallels to draw between Jill's perception of contemporary art, as something uncertain, questioning, and critical and the qualities she appreciates in the work of her students, something I aim to pin down in the preceding section where I describe how her teaching models artistic practice and the art school.

Secondly, in the fragment quoted above Jill explains how her intervention in the conversation is targeted to create a situation of uncertainty by steering towards finding relations between works that could result in experiencing new possibilities. Dewey (1916) proposes that learners need to be able to connect their experiences to pre-existing knowledge and other experiences in order to learn and make meaning of their experiences. Jill aims to facilitate the students to make meaning of new experiences. The positive expectations for this intervention are being connected to her own favoured artistic strategies, something which always works for her and which she transfers to the creative process of the student. The intervention in itself corresponds with the perception of art as a form of conversation and builds on the idea that two separate works can create a whole new meaning when being brought in a dialogue. Artistic know-how, which is acquired through experience and is embodied in the figure of the artist teacher, is stimulated in the students by processes of meaning making which happen in the relation between experiences (Pringle, 2009).

Lastly, creating a dialogue with or about the work is brought forward by her as an important element of the artistic process, for Jill as an artist. The fact that she can experience being in a dialogue when having a conversation with her students in the same way as having an interior dialogue when making a work of art, can be explained as a derivative for making art, but can perhaps be better understood for its value for artist teacher practice when it is considered as an aspect of her own hybrid practice (Bourriaud, 1998; Kalin, 2014). Her practice is, as I have elaborated upon in the introducing section to this chapter, not bound by discipline or medium and easily transgresses boundaries of the visual by adopting text and music. Jill further opens up the hybridity of her artistic practice when she identifies the dialogue with the student to be part of her own artistic practice.

CONVERSATIONAL TEACHING

Over a period of several weeks, I have observed Jill at work with her sixth form students. During these lessons Jill employed different organisational methods. The method of the central lesson I focus on in these observations is the peer feedback session of the good cop/bad cop, when one half of the class was involved in group discussions and the other half worked independently on their own art work. Other organisational structures include central instruction, an art theory lecture using a projected presentation, class discussion, conversations between Jill and pairs of students about assessments, and individual counselling interviews. During most of these lessons, the students were working, while Jill talked with individual students or small groups, except during the theory lecture that addressed the entire group.

Generally speaking, the organisation of each of the lessons I have observed is somewhat informal. I have not observed a formal starting or ending of lessons, but I have witnessed how students enter class one by one, how some come early and start working on their own, while others take time to talk to their peers or profit from the opportunity to have one to one talks with Jill on work related or personal issues. Jill does not present any planning of the lesson to the students and her lesson preparations make a casual impression:

> *Jill had entered rather late and did not noticeably prepare except for bringing a list with names on a folded piece of paper that she keeps with her during the lesson.*
> *The students who are supposed to present start to move quite slowly. Jill leaves the classroom with one of the other students, returns without the student.*
> *Approximately half the students that are present are gathered around the table. Everybody stands. The other students sit working at their tables independently.*

When she speaks she has an associative way of addressing the class and wanders from one topic to the next and back. She contests the notion of the neutral teacher figure (hooks, 1994) by sharing her personal values and experiences with the students, allowing engagement of the students been brought into the dialogue. She shares with the students when she has let herself been carried away with enthusiasm and when enthusiastic she makes suggestions; shares her own fantasies about the work with the student.

Jill is often time pressed, and warns the students that she will have to be stricter with her planning, but that does not lead to any noticeable change in the tempo of the lesson. She takes time for her contacts with students and often takes an active role in stimulating her students. She sometimes crosses the border between stimulating and facilitating and actually helping or suggesting. On the other hand, her suggestions are not communicated as instructions, but rather associative:

> *Jill listens to R.'s objections, takes time to think, pensively, raises her eyebrows, lists different options. It is a rather probing type of conversation about something neither of them has a solution for. R. uses several ways to keep hold of Jill's attention, stretches this one on one talk a little bit longer.*

Verbally and nonverbally Jill expresses that she is not advising the students, but that she is 'thinking with them'. This is a way of teaching that allows her to level with her students. She does not know where it is going, any more than the students do. She

teaches what she does not know (Ranciere, 1991; Luxon, 2015). By investigating the different options together with the student her teaching could be considered a form of conversation, where she is just as ignorant of the outcomes as the student is. Her instructions are sometimes ambiguous, and it is up to the student to decide what to do with her feedback.

The flexible, informal lesson structure where a laid-back, non-explicit way of teaching is being alternated with organisational structures like the feedback session underlines the messages that Jill communicates to her students about her criteria for the work. She advocates tolerance and individuality, which is expressed in the way she makes exceptions for individual students. She expresses confidence in practical considerations and thus creates room for improvisation. Taking time for personal contact stresses the importance of attention for each individual student and affirms the student in her identity as an artist. Sharing personal experiences diminishes the distance between teacher and student, what could create room for a more critical position of the student.

Allowing uncertainty in teaching is not without risk for a teacher and requires a renegotiation of the conversational role of the teacher (Adams & Owens, 2015). It makes Jill even wonder her own judgement when we discuss this in the interview:

> *Ja, dan vraag ik me ook weleens af, heb ik hem nou al die tijd onderschat, of nou weet ik het niet?*
>
> *Yes, that makes me wonder, if I have maybe underestimated him all that time, or if I didn't know?*

Her uncertainty about her own judgement expresses a similar conflict to that which has been identified when discussing Jill's approach to care. The similarity relates to the question of authority to speak on behalf of students and this makes her feel uncertain. Rancière proposes for teachers to be able to act from ignorance (1991) but the uncertainty created in this situation is not easy for teachers (Adams & Owens, 2015) and it is the artist teacher who is able to work with something which is not entirely knowable (Atkinson, 2011). It is, however, central to be able to bring together

the hybridity of Jill's artistic practice and the multi-interpretability, ambivalence, and openness Jill welcomes in the work of her students, that we identify this quality of ambiguity and uncertainty in her teaching.

STIMULATING MAKING AS A WAY TO GET THE CONCEPT CLEARER

The informal aspects of Jill's teaching make her classroom stand out from regular classrooms and make a comparison with an artist studio arguable. The artist studio as a physical environment for making art is an important element of artistic practice (Masschelein & Simons, 2013), where there is room for experiment and uncertainty but where at the same time production is valued.

> *Jill: Jij hebt nu 1 week van mij, om dit concept uit te gaan denken.*
> *Leerling: OK...*
> *Jill: En dat is niet heel veel. Maar je moet namelijk gaan produceren. Maar je zit er in de buurt, maar je moet hiermee gaan leven, je moet hierover gaan dromen, de hele dag moet je alleen maar denken aan die gekke dingen die er in dit verhaal zitten, aan die symboliek die hier is, je moet er ook van gaan dromen, je moet voordat je in slaap valt moet je dit gaan dromen. En ik weet zeker dat er een verhaal ergens ... dus je moet AL je voelsprieten gaan open zetten voor dat verhaal. Ja?*

> *Jill: I give you one week to think out this concept.*
> *Student: Ok….*
> *Jill: And a week is not much. You will have to start being productive. You are coming closer, but you will have to start living with this, start dreaming about this. All day long you will have to think of nothing but the crazy things that are in this story, of the symbolism that is there, you will have to dream about it, before you fall asleep, you will have to dream about this. And I am sure that somewhere a story…. So, you must open up all [stresses the word 'all'] your senses for that story. Right?*

In order to understand the significance of the concept of the studio for Jill's teaching

and the way this is illustrated in the observation quoted above, I would like to briefly elaborate upon the notion of the studio in the eyes of South African artist William Kentridge, as it has been briefly introduced the section where I analysed Room 13 as a practice of democratic pedagogy. Kentridge (2014) distinguishes two key features of the studio, the physicality of the space and the experiment it facilitates, which can be adopted to consider the implication of the artist teacher for Jill's pedagogical practice.

The physicality of the studio has been touched upon earlier in this chapter, when I explained how the physical qualities of Jill's classroom function as a model for art school and the artist studio. These qualities include firstly the seclusion of the room from the rest of the school, and secondly the openness of the room to the outside world because of the large windows overlooking the city and thirdly the informality of the door that is left open until the noises from the passageway become too loud to be ignored and the informality of teachers and students walking in and out, aligning with what Sennett describes as porosity (2010). The qualities of the classroom that Kentridge refers too are not so much understood in that relation to the outside world but must be considered to be part of what is inside the studio and how the physicality of that inside world plays a role in the artistic process. For Kentridge it is essential that the studio is a room that can be paced, and that while pacing the studio the artist is, consciously or unconsciously, confronted with physical objects, images, sketches, materials and instruments; with the physicality of his own work. The work of the studio for Kentridge contains three elements. It firstly requires something to be seen, something physical or something that actually happens, to provoke a metaphoric suggestion, which is the second element. From the metaphoric suggestion which gives meaning to what has been seen, arises the third element, the learning of the grammar, the mastering of the technique. The artist repeats his actions or repeatedly makes the same work until a new set of possibilities emerges and a fourth element comes forward, the possible expansion of the idea to other works of art. The idea as such, as Kentridge suggests, is 'never enough' (2014, p. 107) because making art involves body and action: 'This physical action is not only a provocation of the mental action, but also a metaphoric description of it' (Kentridge, 2014, p. 117), implying that physicality is paramount to the artistic process.

In her feedback to her students, Jill stresses the importance of actually making something instead of only thinking of concepts. She values being productive and underlines the importance of choice of artistic medium or size of the work:

> *Nee ik had eerst gezegd op allemaal verschillende formaten papieren, maar dat raakt hij zelf kwijt. Dat wat ik dacht ja, echt he, want als je verschillende formaatjes gaat dan merk je soms wat een bepaalde, de beperking van het kader kan zijn, dat vind ik soms heel erg helpen, vooral met tekenen, met kleine tekeningetjes maken maar dat vond ie volgens mij ook een beetje onzin gewoon...*
>
> *No, I had previously told him to try different sizes of paper, but he lost that. Because I thought, that when you start with different sizes, then you notice what the limitations of a certain frame can do, I think that can really help, especially in drawing, making all these tiny drawings, but I think he probably thought it was all nonsense…*

Stimulating making as a way to get the concept clearer, is something Jill repeatedly does when giving feedback to her students. Another characteristic of the art class as a studio is that several processes happen simultaneously. Not only does this meet practical considerations, like when half the class is allowed to continue to work on their art work while the other half is involved in the group critique Jill has the opportunity to take twice the time for feedback sessions, while the students only miss one lesson on feedback, it also emphasises that the process the student is involved in does not need to be surveyed continuously.

Students are allowed room to experiment, in fact experiment is stimulated by Jill and the experience of freedom is valued. She explicitly welcomes inquisitive behaviour and art as research and demands an open attitude towards the products which might come from that. Students are stimulated to play, to lose control and follow their own fascinations and crazy ideas. By positively evaluating lack of clarity, when she says:

"It is OK to be unclear"

Jill explicitly gives value to work she does not quite understand, which aligns with what she told in the interview about getting excited about art she does not understand, and to the creative process as a goal in itself, when she tries to track down the process in her conversation with students:

> *Dus het wordt al iets minder beredeneerd en gecontroleerd en dan zegt ie nou, had ik dit gemaakt? En dan denk ik ZO!*
>
> *So it becomes a little less argumentative and controlled and then he says, well, did I make this? And then I think: well done!*

.

The physicality is eminent in Jill's preference for making as a way to investigate concepts, but making also allows for experiment. Experimenting is, according to William Kentridge (2014), the second quality of the studio. He compares the studio metaphorically to an enlarged head, the head of the artist. The activity of creating a studio, which is in a way what Jill does for her students, is making a safe space for stupidity, a space for uncertainty, where anything (an impulse, an object, a material) can be given the benefit of the doubt. Being able to experiment through making is important because it gives the opportunity to discover something essential:

> Understanding, hoping, believing, not out of conviction, but from physical experience, that from the physical making, from the very imperfections of the technique – … - parts of the world, and parts of us, are revealed, that we neither express nor knew, until we saw them – when we realized that we always did know them (Kentridge, 2014, p. 128).

Jill values that her students are given room to experience the essence of artistic process, very much like the quoted fragment. Valuing this sometimes makes her directive but the effect is a learning environment which enables ambiguity and invites students to step in and take action. Her reflections illustrate the constant negotiating

between doing things, questioning these actions, giving directions and reflecting critically on her own role.

CONCLUDING REMARKS

This chapter has looked into the pedagogical practice of Jill, an art teacher in secondary education with a background in visual arts, music and literature. It has been explored how this practice can be considered an authentic model and an example of artistic teaching. For Jill, the fusion of her practices implies firstly that her own artistic processes organically become part of her lessons, secondly that she identifies strongly with the students as artists and thirdly that her teaching is influenced by the freedom that comes with artistic expression. Processes of opening up the world of the classroom to the outside world (porosity), and processes of creating an autonomous zone that functions in between school and the world of the arts are described as ways to take position. The findings demonstrate how hybridity as highly integrated interdisciplinary fusion amalgamates in the considerations and performances of the artist teacher and how this raises questions and conflicts. The artist teacher's high expectations of uncertainty and disruption on the one side and the pedagogical responsibilities on the other side create a tension which opens up the art classroom as a place for discourse and dissensus. That Jill struggles with the conflict between these ambitions creates another layer of uncertainty which allows for an engaged pedagogy to emerge, where Jill is not the all-knowing teacher but is able to be involved in a dialogue with her students on a basis of equality.

CHAPTER 6

TAKING TIME AS A TEACHING STRATEGY.

ANNA'S CASE.

In this chapter I analyze one artist teacher's pedagogical practice, from my observations of her work with younger children during an after-school activity at a primary school in a major city. The nature of Anna's double professional practice will be introduced and details of the context of the teaching practice that has been observed.

ANNA'S PEDAGOGICAL PRACTICE AS ARTIST TEACHER

Anna's practice includes a variety of activities that all relate to art or art education. Some of these activities are closely linked to her artistic practice, like taking part in and organizing exhibitions, but generally most of her time is spent on work within the domain of art education. She is one of the founders of a small organisation which designs and implements art education in schools and community art projects in neighborhoods, which supports schools to implement art education and organises workshops for students from secondary education in after school hours, but also hires herself out as visiting artist for other organisations. Acquisition, planning and organizing take up a lot of time. In addition to this Anna is quite an active networker who regularly visits conferences, takes part in a reading group and occasionally follows a course to further develop herself professionally.

When asked to describe the nature of her professional practice, she explains about her own studio, and how necessary it is for her to have an artist studio to retreat in, where she can be alone to work on her paintings and drawings. She also explains that studio time is often under pressure because of her other activities. Anna has been educated as a visual artist before she graduated as a certified Dutch language teacher for non-native speaker education. Her art educational practice is self-developed from these two components of her education, from teaching

experience and from self-guided professional development from courses and collaborative work with other artist teachers and pedagogues. She has seen her work gradually evolve from working in the studio to working with children and adults and that has changed her ideas about the role art plays in society:

> *Ik heb er steeds meer moeite mee om kunst als een vrijplaats buiten de maatschappij te beschouwen en zie het meer en meer als één van de manieren die mensen nodig hebben om met elkaar te communiceren.*
>
> *It is giving me more and more trouble to regard art as a sanctuary outside of society and by now I consider art to be one of the ways people need to communicate with each other.*

Her practice as an artist teacher often requires cooperation both with other artist teachers as well as with schoolteachers and schools. Anna explains that her professional identity as an artist teacher is influenced by working together with others, especially working with group teachers. Working together with group teachers restricts the freedom she experiences to identify with the artist teacher role, because these situations require reaching a form of consensus with the teacher she is not always comfortable with. Research projects with artists in schools show that sustainable results of the projects of visiting artists depend on the involvement of group teachers (De Backer et al., 2012) and can be frustrated by for example 'stressing classroom order or fulfilling completely different tasks' (ibid, p. 60) and solving this tension requires intensive communication between artist and teacher. Anna does sometimes not feel confident enough to convince teachers of the value of her experiences as an artist teacher and avoids confrontation. She learns a lot from colleagues who she perceives are more skilled in negotiating with teachers, and cherishes the after-school activities where she works alone with the children.

The *Kunstwerkplaats*[5], where the observations for this case study have been made, is one of these after-school activities. The activity is part of an arrangement of

[5] Kunstwerkplaats literally translated means "art workplace"

various activities, like art, music, science and sports, which are offered in after school hours for children of different age groups. The costs for parents are very low because the program is fully funded by local government. Most activities which are part of the same arrangement have a duration of eight to ten weeks in weekly 60-90 minute sessions. The *Kunstwerkplaats* is aimed for children aged six to nine, all from the same school, taking place in the school. Children participate voluntarily. The maximum number of children to participate is ten, the number of children who take part in the *Kunstwerkplaats* in this case study is nine. Due to a few holidays and school activities in the spring season the number of sessions is currently limited to seven, instead of the usually planned ten sessions. The group of children that participate consists of five girls and four boys. The children are from different age groups and classes and do not all know each other very well, although there are some who appear to be friends. Two boys from a migrant background, Prem and Tarik, form a close twosome as do two of the younger girls, Aimee and Esther. Mink and Wouter, Ilse and Saundra are the older children of the group and Susan is one of the youngest[6]. On the organisation's website, the *Kunstwerkplaats* is announced as a workshop with no pre-planned product or learning goal, other than working with materials: There is a lot you can do with paint, clay, wood, paper and textile. Like a real researcher you start off with these materials and your own ideas and fantasy (anonymised, company website, 2016).

Anna does not plan all the sessions in advance. She says she rather improvises with themes and materials, taking the children's initiative as a starting point. After a first session which introduces the children to the technique of monotype printing which allows Anna to enter dialogue with the children about their expectations, Anna focuses on working with mainly simple cast-away or household materials which invite the children to make three-dimensional constructions. The series of lessons, as Anna and the children call the sessions, ends with a last session with a small exhibition and presentation for parents and some teachers. All the lessons take place in a vacant classroom with little or no facilities for art making. Materials or tools are not available, and must be supplied by Anna herself.

[6] The names of all the children are fictitious

THE VISITING ARTIST; BREAKING THE BINARY OF THE STRONG AND THE WEAK MODEL

Anna works as a visiting artist mostly, and in this section I argue that her practice cannot be equated with the deficit model of teaching which has been attributed to the visiting artist in some of the literature on review. The section focusses on both generic professional qualities and art subject specialist qualities which concern the learning environment and the way Anna handles rules and restrictions in her teaching.

CREATING A LEARNING ENVIRONMENT

The central lesson of this case study is the fourth session of the *Kunstwerkplaats*. Anna has been bringing material to school over the last weeks but the accumulation of materials has not resulted in any large-scale work so far. This time she has also brought wooden planks, cardboard, hammers and saws. In the middle of the room she has laid down a square blue canvas of approximately two by two meters. The larger materials are placed on the canvas, a hand mitre saw is attached to a small table and some other smaller materials and tools are placed on tables on one side of the classroom. She deliberately leaves some of the materials the children have been working with before in the bag, explaining to me that this time she wants to wait to unpack these until the children ask for it. The objects the children have been working on in the two previous lessons are laid out on a table. As a rule, the children do not take their work home before the final lesson. How this rule affects pedagogy and how this relates to the democratic studios of Room 13, will be explained further on in this chapter.

The room where the activity takes place is not equipped as an art classroom or a studio. It is not used as a regular classroom either. There is a small sink and a storage room, a mobile blackboard and a collection of dissimilar tables and chairs. In one of the cabinets and in the storage room, there are materials, but these materials are not meant to be used by Anna's group. In one of the corners there is a setup of musical instruments; a drum kit, synthesisers and electrical guitars which take up quite a large part of the room. Anna prepares for each lesson by arranging tables in accordance with the way she wants to work with the children. For the first lesson for

example, she has put tables together to create a communal table for all the children and for the central lesson of this case study she has moved the tables to the side to create an open working space on the floor where she lays down a blue canvas with the materials so that the children can work from the floor. When we speak about the importance of the environment for learning, she tells that she highly appreciates studio qualities of a place but explains also that experience has taught her that a complete weekly makeover of the room to accommodate studio qualities would take up most of her preparation time and that she has learned to improvise.

In the lesson which is the central focus of attention for this case study Anna sits on the floor when the children come in. The children who enter follow her example and all take seats on the blue canvas, in a circle around the laid-out materials. When I ask her to reflect on her decision to take her seat on the floor, she tells me that she was not conscious she did this, at the time. Her intention was that by putting the new material in the middle of the circle they were sitting in she would draw the children's attention to the material:

> *Ehm, ik had daar natuurlijk het hout geïntroduceerd... nou ja, neergelegd, met de hoop dat ze daar flink mee aan de gang zouden gaan….Ik denk dat dat wel geholpen heeft, ja, dat het gewoon even dat in het midden stond en daar aandacht voor die techniek toch, klein beetje bij deze groep, dat zagen, dat je die hamers kon gebruiken...*
>
> *Well, that is where I had introduced the wood off course, well…I put it down, hoping that they would get well started with that… I think it helped, yes, that it was there, right in the middle, and drew attention to that technique, somehow in this group, the sawing, that they could use the hammers…*

The materials were deliberately chosen to invite the children to take on larger projects and stimulate cooperation. Anna explains that the value of three-dimensional construction materials for her lie not in her own familiarity with these materials, for as an artist she mainly paints and draws, but in the fact that children do not often get the chance to work with dimensional materials in primary education.

She values the experience of something new for the children. What Anna tells me she usually does in a series of lessons is to introduce a variety of techniques and materials children are often not used to work with, and observe what the children favor. The interest of the children then leads the decision how the lessons proceed. In the observed lessons, it was slightly different:

> *Nee, ik heb nog geen klei uitgeprobeerd bijvoorbeeld, wat ook altijd heel fijn is, we hebben niet geschilderd, of gestempeld of andere druktechnieken. Ja, en het waren inderdaad maar 7 lessen, het was best kort en meestal met zo'n cursus voor deze organisatie dan heb ik het idee van, ik laat ze kennismaken met allerlei materiaal en dan kijken wat het beste aanslaat en dan ga ik dan daar mee verder. Maar dat heb ik dan nu niet gedaan, omdat ze eigenlijk wel goed bezig waren.*

> *No, I didn't try clay for example, which I always like, or stamping or other printing techniques. Well, there were only seven lessons, it was quite short and usually when I work for this organisation I start with the idea to make the children acquainted with all sorts of material and then see what is liked best and proceed with that. But I didn't do that this time because they were actually doing just fine.*

When Anna introduces new materials or techniques she shows different approaches. Mostly her verbal instructions are brief and simple, like saying that the children need to use a subsurface when hammering nails. Her non-verbal approach to introduce something new is more complex and can be identified in two different ways: the casual way and by experiencing.

Firstly, she occasionally introduces something quite casually, not even mentioning that it is there, but focusing the children's attention by means of presentation. The smaller materials that she introduces in the second lesson, like buttons and bottle caps, small pieces of wood and colored paper and cloth, are placed in small trays, sort by sort, presented to the children like goods in a recycle shop. The children can pick whatever material they want from these trays. The larger materials

she has placed in the middle of the blue canvas where she is sitting in the beginning of the central lesson, attract attention because the children all sit around them and the blue canvas stresses their presence. Tools like the hand mitre saw, the hammers and nails and materials like wood glue, are set out on tables without initial explanation. When the children notice these tools, they take the first step to ask Anna what the tools are for and ask her if they can use them. Within the limitations of the environment, by organizing the materials in this way, Anna models aspects of the artist studio, with its material presence of objects that allow the children to take the initiative which Kentridge (2014) found in his work as a film maker and visual artist.

Secondly, Anna demonstrates new materials and techniques in an instructive way which allows the children to experience the possibilities and limitations of material or technique. She explains about the hand mitre saw which she brought to the classroom:

> *Ja hier ben ik heel sturend, zeg maar (laughs a little) ben ik ze heel erg aan het begeleiden met die zaag. Eeh... dus ja , je haalt... heel erg dat, dat kan niet anders want je kunt die zaag maar op één manier gebruiken anders werkt het niet, dus dat moeten ze even goed doorkrijgen en je moet ze mee laten voelen hoe die zaag werkt, hoeveel druk je moet geven en dat je juist helemaal niet zo hard hoeft te duwen wat ze vaak denken, dan zit ie natuurlijk meteen vast in het hout…*
>
> *Well, here I am being very directive, you could say (laughs a little) I am accompanying them with the saw. Well, yes, you can't…, very much so, you can only work the saw in one way otherwise it doesn't work, so they have to pick up on that and you have to have them feel how it works, how much pressure you need to give and that you don't need to push so hard, what they often think, because then it gets stuck in the wood…*

She demonstrates the children how to work the saw not by instruction, but by experience. She lets them try by themselves and while the children handle the saw, she helps by steadying with her hand the small wood block which they want to saw.

Her other hand follows the children's sawing hands and if the saw gets stuck in the wood this hand gives just a little more pressure to help the children restore the sawing movement. In music education theory, similar processes of retrieving haptic information on the children's development is described as 'tacticle modelling' (Metz, 1989; Bremmer, 2015). Because of the fact that nine children are waiting their turn to experience sawing together with Anna, introducing the saw takes a lot of time. Anna's reflection on her role in this instruction expresses that she considers this to be directive behaviour, while she also explains the necessity of feeling the way the saw works from her technical expertise. In research on the role of the artist in the project *Toeval gezocht,* (Hoekstra, 2010a), I describe how artists teachers despite their conviction that children need to be able to discover many things by themselves, sometimes happen to be quite strict where technical expertise is concerned. Expert knowledge on the handling of tools makes the artist teacher more directive towards children, for example when children use wood saws to cut clay. A similar conflict manifests itself in Anna's teaching. The dilemma that facilitating and cooperating could easily lead to directing and helping is something she repeatedly addresses in the interviews. She would prefer to join the children in their making process, as an ideal teaching strategy, but refrains from interfering too much in the children's autonomy:

> *Eehm, ja, hier heb ik denk ik ook vooral alleen geholpen als ze dat zelf graag wilden... eeh... en dan met spijkertje vasthouden en het eerste beginnetje slaan. Dat is soms lastig en dan vertellen hoe je de hamer moet vasthouden want dat is natuurlijk een dingetje. ...*
>
> *Hmm, here I think I mainly helped when they really wanted me to help… like… holding the nail for them and make a small beginning to steady the nail for them. These things are difficult for them and then, telling them how to hold the hammer is tricky…*

In order to be able to only help when the children want help, she closely and carefully observes and listens to the children and never withholds her help when they ask for

it. Anna believes that material works as an incentive to stimulate children to experiment. A rich learning environment with stimulating materials, according to the pedagogical approach of Reggio Emilia, is important for children to initiate creative learning experiences (Vecchi, 2010). Anna identifies strongly with the Reggio Emilia approach and considers it her role to facilitate learning by providing materials and tools that the children can work with and materials the children ask for. Mink, a very lively boy in the group, kept asking her for more buttons to decorate the dragon he had been working on for weeks, and she kept supplying them:

> *Gezorgd dat er materiaal is, waar ze wat mee konden. En dat er nog meer knopen zijn ... (laughing)*
>
> *I provided materials that they could work with. And I took care that there were enough buttons…. (laughing)*

Tools are provided to enhance the possibilities the children have and help them overcome obstacles that might limit their expression. She brought the hand mitre saw with that intention, because she thought that the children were limited by the size of the pieces of wood which were available. Although all the children were eager to try sawing a block of wood, none of them used the saw with the purpose of making something and after the first experience the saw was not touched again. The same could be said of the larger planks she had brought which were not used except by Wouter who used one large plank to build his boat. Anna does think however that the availability of the saw and the large-size planks has had its effect:

> *De mogelijkheid dat het er wel is heeft ze wel ook meer aan het werken gezet.*
>
> *The possibility that it was there, put them to work more.*

She has high expectations of the effect of format and space, like for example by providing a larger workspace on the floor and larger-sized materials the children will be more inclined to cooperate. Anna considers cooperation important specifically

because a collaborative project of two or more children allows her to join in and cooperate alongside with the children as one of her preferred teaching strategies. When this happens, Anna relinquishes her position as a teacher to briefly become one of the community of learners (Lave & Wenger, 1991) and temporarily assume a place alongside the children before taking back the teacher role. However, she dismisses what she considers a prescript to collaborative work in art education, because in her opinion children must also be allowed to work alone when they prefer that. Allowing children these preferences aligns with an inclusive, engaged model of pedagogy (hooks, 1994).

Children's preferences and initiatives are pivotal in Anna's pedagogical practice. Not only does she offer technical support only when children ask her and gives them a free choice of the available materials, her approach to themes and subjects is similarly directed towards giving the children autonomy over their initiatives. Working with a theme only works, in her opinion, when the theme comes from the children. To illustrate this Anna refers to a project she simultaneously did in another school, where she worked from a central theme:

> *En grappig genoeg is het daar dus, was het voor de kinderen moeilijker om er daarin mee te gaan omdat het niet hun eigen gekozen onderwerp was, vanaf het begin, dat merkte je ook heel sterk. Een onderwerp is goed, maar ja, het moet toch wel uit jezelf komen. Dat is wel de conclusie. De clou van het verhaal. Dat is wel grappig.*
>
> *And funny enough, in that situation it was harder for the children to join in, because it wasn't their theme they had chosen from the beginning, you could sense that very strongly. A theme is good, but it should be your own theme. That is the conclusion, the crux of the story. That is rather funny.*

At the *Kunstwerkplaats* she gives a lot of time and attention to discuss for example the title of the activity, thus giving the children the possibility to formulate their own

hypotheses of what *kunst*[7] is and giving herself the opportunity to listen to the children's expectations and wishes. Anna prefers the children's own initiatives over connexions to art although in other projects she also sometimes uses artworks to inspire children's creative processes.

By summarizing the children's input, Anna helps the children to focus on themes and subjects which they themselves bring forward. She uses her experience to recognise potentially rich themes like the idea of 'collections' which the children propose and connects the children's input to relevant interventions which invite the children to experience the possibilities of materials and techniques and find their own creative solutions. Her interventions are aimed to increase focus and to challenge the children to avoid easy solutions. The relational aspects of her interventions however have preference, which makes alignment with Nodding's theory of receptive attention (2005) as a feature of caring-for arguable. This is demonstrated for example by the fact that it does not worry her that her interventions are not always immediately picked up by the children, as the following citation illustrates. Considering forms of presentation for the last lesson Anna had consulted a colleague artist teacher who had suggested using a traditional Japanese kamishibai theatre to help the children show their comic stories:

> *Nou, goed plan (laughs) en toen kwam ik Tina tegen, en toen vertelde ik het aan haar en ik liet haar het filmpje zien en toen zei zij, moet je niet een kamishibai lenen. Maar wat is dat dan? (laughing loudly), nou een verteltheatertje, dan kunnen ze hun tekeningen daar in doen en dan het verhaal vertellen. Dus toen had ik ze dat theatertje laten zien: NUL reactie (laughing loudly)*
>
> *Well, a good plan (laughs) and then I ran into Tina, and I told her about it and I showed her the video and then she suggested that I could borrow her kamishibai. But what is that? (laughing loudly), well it is a story telling theatre, where they can place their drawings in and then they can tell the story. Well*

[7] 'Kunst' as in 'Kunstwerkplaats' means art

then, I showed them (the children) the theatre: ZERO reaction. (laughing loudly)

HANDLING RULES AND RESTRICTIONS

Working with a group of children requires some form of organisation. Anna motivates the decisions she makes on group management mainly from two perspectives: keeping the focus on the creative process and making a safe environment for all children. She aims to create an environment which invites children to experiment freely and which is open to multiple individual trajectories, where no child's input is disapproved of as long as it does not hurt other children. Children are free to express themselves as long it is within the law, according to the UNCRC (UN General Assembly, 1989), and Anna's approach to rules must be regarded in that sense.

Anna starts all the lessons with group conversation and ends with short group reflections. The children jointly tidy-up at the end of the lesson and as a rule, bags and coats are not allowed in the classroom. At the start of the first two lessons Anna discusses the need for classroom rules with the children and after the children have raised several examples of rules she summarises the discussion by announcing two main rules: be quiet when somebody wants to tell something and be quiet when Anna raises one hand and puts a finger over her mouth, a gesture the children all know from their group teachers. Although Anna occasionally asks an individual child to stop for example interfering in the group discussion by running around or trying to make the other children laugh, she is never authoritative and allows a lot of room for play, talk and movement. She is critical of behaving sternly and tries to use her power over the children as little as possible:

Nou 1 keer sloeg Prem een beetje door met zijn Ronaldo imitaties, dat was echt vervelend, toen heb ik er wat van gezegd, best wel boos, en dat was het, daarna was hij weer helemaal gefocust, ja...

One time Prem went on with his imitations of football player Ronaldo a little bit too long, which was very annoying, and then I told him not to, rather angrily, and after that he was quite focused again, yes…

The anxiety she equates the power difference with parallels with what has been mentioned before where I described her reluctance to give detailed instructions about tools or helping children. She explains however that she is always anxious that working time is limited, and that when children constantly interrupt group discussions even more of the precious working time is taken up.

While the children are working there seem to be very little rules. One of the few things Anna does not tolerate is when children make weapons, motivated by her experience that these will be integrated in play and the situation might get out of hand and children might hurt each other:

> *Ja, wat is niet zo sociaal wenselijk, kijk als ze elkaar pijn gaan doen dan ben ik niet zo blij, dat is niet echt de bedoeling…En wapens, dat is dan wel heel vaak een ding, wapens maken, volgens mij heb ik dat wel een keer verboden.*
>
> *Well, what is not socially desirable, well if they start hurting each other, I am not very happy, that is really not the intention… And weapons, that is often complicated, making weapons, I think I might have forbidden that once.*

Her experience with children's provocative behaviour in play when they have self-made weapons makes her prescriptive in a way which differs from her otherwise tolerant approach to children's initiatives.

Anna's methods to induce the children's behaviour in her lesson also employ non-verbal ways of communication. For example, when communicating that the lesson passes from one phase to the next she half gets up, not actually moving or telling the children to move but expressing with her body that it is OK to now get up from the chairs, then waits for the children to start moving. In other moments, she uses her body language to keep the group's attention to the conversation and to keep them in the classroom:

> *Bijna de hele les zit ze op de grond, steeds bij een ander groepje of kind. Hoewel een paar meisjes wel aan de tafel wilden beginnen zit nu iedereen op de grond rond het kleed. Sommige kinderen gaan erbij liggen.*

She stays seated on the floor for most of the lesson, off and on with other groups or children. Although some girls wanted to work from tables at the start of the lesson, by now everybody is now seated around the canvas on the floor. Some children are lying down.

.

This implicit communication gets more complex when considering not what she does, but what she does not do. She frequently refrains from intervening because intervention could disturb the process and the concentration of the children:

Ja maar wel heel bewust omdat je ziet dat ze er echt in zitten, en niet, niet gaan aandringen van maak nog eens wat anders of breid het eens uit of ...en verder heb ik heel veel dingen niet gedaan vooral omdat ze eigenlijk heel goed gingen met dat materiaal na die ene les.

Yes, but quite deliberately, because you can see that they are really involved in what they do and then you don't insist that they try something else or elaborate… and besides that I didn't do a lot of things, mainly they were actually doing quite well with the materials after that lesson.

At other times a creative intervention is targeted to implicitly restore class management. Anna explains, for example, how her intervention of drawing comic stories, which she had introduced in the lesson after my central lesson of observation, was motivated by her wish to regain some control over the very lively boys in the group like Prem, Tarik and Mink. She had brought other materials but these remained in the bags and she had only handed out paper and felt pens. Drawing comic stories proved to be a productive intervention which stimulated the children to integrate storytelling in their creative process but it was meant to create a quieter atmosphere for a change.

A last important rule in Anna's lessons is that work cannot be taken home before the end of the project. How this corresponds to democratic pedagogy can be explained when reflecting on a similar rule in Room 13 Hareclive (Chapter 3, figure 1 and 2), where the work of the children is always kept in the studio. I have explained

in my introduction of Room 13 that this simple rule, which appears to contrast with the children's sense of ownership over their work, allows children to break with the hegemony of school art where art products are made mainly to be taken home as trophies (Efland, 1976) and instead gives children ownership of their creative process.

Summarizing, this analysis indicates how Anna creates a democratic learning environment in several ways. The approaches she employs contain offering materials and tools, improvising with the quality of the environment, modelling productive behaviour, facilitating children to experience, responding to children's initiative affirmatively and allowing the children's creative process to follow non-linear development. Her motivation to do this, to give the children autonomy over their learning process, aligns with convictions of child-centered, democratic pedagogy.

The artist teacher of this case study has been observed in her role as a visiting artist, a self-employed professional who is not affiliated to the school. In chapter 2 it has been explicated that the visiting artist represents a weak model of the artist teacher because of the fact that visiting artists are not counted as insiders in the educational system and that they are even regarded amateur teachers. I argue however that Anna's practice must not be considered a weak model of the artist teacher but that the data confirm in what way this practice shows professionality in teaching, while at the same time retaining the outsider position, and therefore breaks with this binary opposition between weak and strong.

Signature Pedagogy

Secondly, this chapter elaborates on the way Anna integrates art practice and teaching practice by connecting the findings of the research with the theoretical notion of signature pedagogies (Thomson & Hall, 2016) which have been theoretically underpinned in chapter 2. Signature pedagogies imply that because artistic practice is not bound by regulations and limitations, artists employ very individual modes of working which, when involved in teaching practice, are brought to the context of the classroom. The analysis in this chapter focuses on personal artistic strategies which inform the educational practice and aims to unfold the complex relation between artistic strategies and didactics. It is explained how flexibility works as an integral

feature of both artistic and pedagogical practice, how the artist teacher addresses questions of artistic product and artistic process and what the value of play is for this artist teacher. This section is concluded with a cross analysis of the categories found in the data with the five components of hybrid signature pedagogies that have been identified by Hall and Thomson (2016).

Flexibility as an integral feature of artist teacher practice; making judgements under uncertainty.

In the previous section, I have explained that Anna does not make a strict lesson plan for this series of workshops called the *Kunstwerkplaats*. Rather she follows the children's initiative and adapts her interventions and lesson plan according to the children's needs. On the level of the individual session she shows a similar flexibility towards her own planning. Her lesson plan is flexible, she does not plan a beginning, middle and end of the lesson and there is usually no formal start of the lesson. Time is a somewhat flexible and hybrid aspect of her teaching. Time is something she considers problematic, because there is always too little time, but this does not lead to rigid planning or showing that she might feel hurried by lack of time. There is too little time, but taking time is perhaps one of the most important aspects of her teaching. She does not get time-pressed. In fact, Anna's behaviour shows several aspects that contradict her report of feeling limited by time. She welcomes and introduces materials and techniques which require time and effort. She also takes time for the stories of the children - even if they are digressions from the central conversation - and waits before interrupting and returning to the central subject of the conversation. Responding to the moment and to the children requires a flexibility in shifting from expectations to what happens and adjusting the planned interventions. Time is at the same time short and scarce as well as infinite.

The focus on what the children want implies that Anna flexibly adopts the children's preferences. She improvises and adapts to a given situation; she is flexible but not obedient and focuses children's attention in passing. Without pre-set didactical interventions, there is room for improvisation and when reflecting on the result of this Anna responds that she does not always immediately notice what effects or results her interventions have.

Marike: Doe je dat striptekenen vaker?
Anna: Nee, dat was eigenlijk voor het eerst dat ik dat nu deed, dus .. ook weer uit het (??) ...(laughs) maar ja, misschien ga ik het nog wel vaker doen. Maar bij alles wat je denkt van oh, dat ga ik nog een keer doen, dat werkt dan de volgende keer niet. Dat weet ik dan ook al. (laughing)

Marike: Do you often use drawing comic stories in your lessons?
Anna: No, this was the first time I did that. It was something…. (laughs), but yes, I might do it again. But then again, every time you think you might try out something twice, it never works the second time. I already know that. (laughing)

Her reluctance to repeat a successful intervention, as expressed in Anna's own words, illustrates that the power of improvisation must not so much be considered a quality to invent creative interventions but the ability to respond to a given situation with an intervention which has not been pre-planned and has not been tested in its effect. The risk she takes is part of the teaching process:

En toen daarna heb ik bedacht, dan vraag ik ze of ze die verhalen dan willen tekenen en dat werkte heel goed, dat was een superleuke les. En gek genoeg de les daarna was alles weer weg (laughs), gewoon, daar gingen ze dan weer niet op door ... dat is heel bijzonder, dat was heel rommelig toen en die ene les was echt super focus

And then I thought I'd ask them to draw these stories and that worked very well, that was a super nice lesson. But strangely enough, the lesson after that it was all gone (laughs), they just didn't continue with that…. That's very special, it was really messy and then suddenly this lesson was super focused.

The flexible approach Anna adopts leaves room for other subjects and theories which the children propose. This corresponds to the feature of interactivity described by Shulman: 'Signature pedagogies are pedagogies of uncertainty, that models one of

the most crucial aspects of professionalism, to make judgements under uncertainty' (2005, p. 57). Within the confinements of the workshops no predetermined learning goals are required, which allows for an atmosphere of trust in which children feel they have the space to explore their own learning interests, supported by a pedagogue who is attuned to their particular learning agendas. This requires responsibility of the children for their own learning process and although Anna recognises that this does not always happen spontaneously, she is not sure that pushing them would have fostered learning further:

> *Nee, soms gebeurt het gewoon niet nee. Het is geen moeten...*
>
> *No, sometimes it just doesn't happen. It is not obliged…*
>
> *Nee, van haar vond ik het inderdaad wel jammer dat ik haar niet ietsje verder heb kunnen krijgen, maar ja, ik weet ook niet of dat had gekund.*
>
> *No, with her I rather regretted not having been able to bring her a little further, but well, I don't know if I could have.*

Anna uses different signals and approaches to handle the issue of class management. She uses traditional teacher methods to draw the children's attention, to ask children to be quiet or listen to instruction or reflection and listen to each other. Something I notice is that she postpones the instruction by waiting for the children to calm down before telling them to and she discusses the need for these 'rules' with the children and invites them to discuss why they would need classroom rules.

Because she is new to the children, the process of discussing and negotiating rules is quite visible in my observations. In her reflection, she told me that she does not want to be a typical *juf*[8] and tries to approach rules differently. There is a certain reluctance in the way she addresses this. It is not really clear which of the rules are

[8] Juf is the Dutch equivalent for "miss", a school mistress, the most commonly used name for a female group teacher in primary education

essential. She did explain in the first or second lesson that she would like the group to listen when she speaks but she isn't strict about this. Anna's reluctance to rules and regulations will be addressed further on in this chapter, when I elaborate on how she creates a democratic pedagogy learning environment.

Figure 1 Collection of scrap materials in the second session

Over the weeks when I watched Anna a wide range of materials and techniques is introduced to the children. A dialogue between Anna and the children in the first session about the nature of art and the aims of the *Kunstwerkplaats* confirms Anna in her expectation that the concept of collections is something the children are interested in. When Anna asks the children to explain what they think is art, the subject of collections is brought up by one of them. Saundra, one of the children, says:

Kunst gaat ook over verzamelen

Art is also about collecting things

All the children contribute to this dialogue with personal stories and opinions about collections and the various reasons why a person would collect things. The following week Anna initially brings only small scrap items to the workshop: little pieces of wood, bottle caps, buttons, straws, yarn, and small patches of coloured cloth [figure 1]. The children choose their own collections from the scrap material and start

making small constructions or objects. The process of making objects is both stimulated by the children's investigation of the available materials as well as targeted to make objects they can play with. A strict division of these two stimuli is not clearly visible; investigating, making and playing alternate in each creative process. The division between working individually and working together is neither very strict. The children are free to choose where they sit and who they work with. While each child is individually making his or her own object, the stories the children come up with about the objects and the form of play that adopts these objects is of a more collaborative nature. The role of stories and play is essential for Anna's teaching and will be elaborated upon further on in this section.

From what happens in this second session, when children are mainly occupied individually making small fantasy objects, Anna decides on additional materials to bring for the third and fourth session. She explains that she wants to stimulate the children to collaborate to make larger scaled objects, and therefore brings larger pieces of cardboard, wooden planks, and tools to the workshop. Instead of asking the children to work in groups or instructing them to make larger work, she relies on the children's curiosity to stimulate them to investigate and use the new materials. Previous experiences have taught her that children are usually challenged by construction materials and she expects this to happen in this group as well. However, when she brings larger scaled materials in the third session this does not seem to have much effect on the children's work. In the fourth and central session, in order to draw attention to the new materials, she places these in the middle of a square blue canvas which she lies down on the floor of the room [figure 2]. At the start of this central lesson, when Anna and the children are seated on the floor in a circle around the blue canvas, she briefly introduces the new materials and then proceeds to instruct the hand mitre saw. The intervention indeed creates the effect that Anna is looking for, in the sense that children are challenged to cooperate and enlarge their work, but Anna's response when I ask her to explain how this works, shows that she does not attribute much meaning to the intentionality of her interventions:

> *Ja dat weet ik dan niet heel goed, behalve dat ik de materialen heb gekozen en deze keer anders had neergelegd dus ik denk dat dat wel heel erg een rol*

heeft gespeeld, om dat echt in het midden gehad te hebben en er omheen te hebben gezeten dat was wel goed. Want daarvoor hadden we, nu ook wel, materiaal langs de kant staan en ik had het idee dat dat toch niet zo heel goed werkte...

I am not so sure about that, except that I picked the materials and laid them down in a different way, so I think that was part of how it worked, to have that right in the middle and it was good that we all sat around it. Because previously we had the materials along the side and I didn't think that worked really well….

Figure 2 The blue canvas

I would like to argue that Anna rather casually intervenes and shows herself tolerant about the result of her interventions, even if this conflicts with her plans and ideas or theories about children and learning. She improvises on several levels of her teaching and flexibly shifts between ideals and practice. Improvising and adapting to the

specifics of the group also forces her to reformulate prior theories on children's development. She explains that this does always make her a little anxious:

> *Ik maak me ook altijd zorgen halverwege (laughs) en dan denk ik ook wel ooooh, het gaat helemaal niet zoals ik wil, hoe komt dat nou?*
>
> *I always worry halfway through (laughs) and then I think, oooh, this is not going how I want it, how can this be?*

But despite this anxiousness and her expectations that certain things will happen from her interventions, she is not upset or worried when they do not happen. She shows surprise by what happens and accepts the fact that expectations might have been wrong. When introducing materials or techniques she accepts the fact that these are not immediately adopted by the children:

> *Maar het viel me ook op dat ze daarna gewoon niet meer gezaagd hebben, of bijna niet, behalve deze les, want daarna niet meer, dus dat ze het toch niet echt helemaal te pakken hebben gehad, het was toch te ingewikkeld...*
>
> *But I also noticed that they didn't use the saw after that, or hardly, except for this one lesson, because they didn't after that…, they didn't quite get it, it must have been too complicated….*

Another example of this is that, although Anna explicitly mentions the role of the environment in the experiences of the children, she takes a pragmatic approach to the limits of the classroom she must work in. She is somewhat indifferent about the poor circumstances she must work in as she is used to these working circumstances as a visiting artist teacher but has learned to deal with them. When asked, she explains that she could have chosen to invest her time in adjusting the room for her purpose every time before starting but didn't and instead adapts to the circumstances. My observation is that what she does rather models a form of ignoring the limits or qualities of this room. She does not discuss with the children what the

quality of the room is and it is no subject of conversation. This brings me to argue that the things Anna does not do are equally important as the things she does. Shulman's theory on signature pedagogies works from the idea that pedagogies are always about choice, and as I have explained in chapter 2, this theory supports the notion that that what is excluded, the dimension of what the professional practice is not, is equally important as what is included (Shulman, 2005).

By not drawing attention to the features that distinguish her practice from the default pedagogy of the school, there is room for a third space or hybrid space to emerge (Hall & Thomson, 2016; Soja, 1999; Wilson, 2008). Anna accepts the fact that the children are used to the school structure and acknowledges their need to act according to school habits, like for example working from tables:

> *maar blijkbaar voelden zij zich goed aan een tafeltje (laughing) en dan moet je dat maar weer accepteren...*
>
> *but apparently it feels good for them to sit at tables (laughing) and that is something you will have to accept….*

She does not judge typical school behaviour nor does she have strict opinions about the content of the stories the children bring in. Whether the stories of the children are comical or absurdist or controversial, when this subject is raised in one of the interviews Anna explains that she acknowledges the amount of experiences which children might already have in their home situations for example and she therefore does not judge heavy subjects or morbid stories. Her approach is inclusive to all sorts of backgrounds or preferences in accordance with the learning community which should, according to hooks (2010) be inclusive to difference and strive to embrace diversity. During the sessions she laughs a lot, often about the comical stories the children tell and the rather absurd digressions they make and she is also often amused when looking back at the observations while reflecting on her practice and the very lively way of working she and the children have. She laughs loudly when she sees the first series of pictures that contain images of her giving instructions with the sawing device:

Prem, die weer op zijn kop staat, hahaha, OK...., Ooh, (laughing) ... wat een zooitje, haha.

That is Prem standing on his head again, hahaha, OK….., Oh my, (laughing) … what a mess, haha.

THE MEANING OF PROCESS AND PRODUCT

To analyse the significance of Anna's approach to the creative process and children's initiative, a specific narrative is highlighted which starts from one of the boys of the group. Another example of a creative process is then used to cross-analyse the findings of the individual narrative and to connect the analysis of this narrative to notions of uncertainty and habits (Shulman, 2005) to relate to theory on signature pedagogies.

THE STORY OF THE DRAKAKA[9]

Mink is a very lively boy, who is easily distracted, frequently intervenes in group discussions, makes a lot of jokes and, although every now and then corrected by Anna, continuously diverts the attention of the group. Mink is also the inventor of the *drakaka*; a makeshift dragon made from green solid paper with glued on buttons, most of which are green as well. The process of making the *drakaka* starts in the second session and continues right until the end of the project. Anna repeatedly brings a new supply of matching buttons to enable Mink to improve his work further. Although the making of the *drakaka* initially starts as an individual project, the narrative of the imaginary dragon in more than one way affects the making processes of several other children in the group. The most obvious example of this effect is the cooperation between Mink and Wouter in the last sessions of the project, but the *drakaka* also affects the making process of Prem and Tarik and their related story of the *slangana*[10] and *the story of the spaceship*. The story of the *drakaka* is not limited to the boys' making processes though but becomes a frequently discussed subject

[9] Draak is the Dutch word for dragon. Drakaka is a play on words that cannot be translated.
[10] Slang means snake in Dutch. Slangana is a similar play on words as Drakaka.

throughout the entire group. The complexity which comes forward from the dragon-like figure which Mink created affects several dimensions of the creative process of the children and before addressing what this implies for pedagogy, several aspects of this complexity can be pinned down to unfold the layers of this one small example of children's creative work.

Figure 3 Gluing buttons to the 'drakaka'

Firstly, the small artefact of the *drakaka* demonstrates the complex distinctions between art disciplines and mediums. Although originally created as an object, inspired by the scrap materials that Anna had provided in the second session, the figure of the *drakaka* must also be regarded as the main character in a story. Visual arts and storytelling as disciplines integrate into a multidisciplinary process of making and imagination which can also be identified in contemporary relational art practices (Bourriaud, 1998). In order to address this complex integration of art object and story, Anna initiated the intervention of drawing comic stories in one of the last sessions which helped Mink elaborate further on the story of the *drakaka* and find a form to express and document some of these powerful narratives.

Another distinction which the figure of the *drakaka* transgresses is the difference between individual work and group work. The *drakaka* is at the same time

a highly individual product of one of the children, something which is demonstrated for example by the fact that none of the other children helped constructing the dragon-figure and by the way Mink is acknowledged as the undisputed inventor of the character, but at the same time the creation of the *drakaka* as a character of almost mythological proportions is a creative process of a more collaborative nature, as is the creation of the various antagonists and additional storylines that all four boys are involved in. This hybridity brings to mind the blurring of differences between individual and collaborative art practice (Heijnen, 2015). The *drakaka* is not the starting point for the other stories, however, for some of these stories came into being prior or simultaneously to the story of the *drakaka* but what actually did happen is a process where several storylines interacted to create a collaborative project of connected narratives and characters. The *drakaka* serves both as the powerful protagonist in some stories and as an antagonist in others.

The third transgression of domains which is made visible by the figure of the *drakaka* is the way how making and playing alternate in the children's processes, which is also visible in other projects the children initiated. Anna reflects on the difficulties she experiences when responding to what could easily be considered 'just' play and how highly integrated making, storytelling and playing are in the creative process of the children (Van Oers, 2015), when she tells how she discovered what Tarik and Prem were doing, while running around the room:

> *Ik wilde ze eigenlijk weer gaan laten zitten (laughing) of in elk geval niet zo aan het rennen hebben maar toen zag ik dat Tarik die had zo'n kartonnetje daar stond een pijltje op, van deze kant boven ofzo, dat ze een fastforward filmpje aan het maken ... naspelen was en 'nu gaan we weer vooruit in de tijd en whoop dan gebeurde er weer wat en nu gaan we weer.... en zo gaan we telkens...' een verhaal aan het maken echt...*
>
> *I actually wanted them to sit down again (laughing) or any way, stop them from running around all the time, but then I saw Tarik, who held a small piece of cardboard with an arrow, like the ones on boxes that tell you which side of the box needs to be up, that they were making a fastforward-movie, or playing*

> *that they were in that kind of movie, like 'now we go forward in time and whoop, then something happens and then we go forward again and … and over again…' making a story…*

The hybrid nature of children's creative work which is made visible in the figure of the *drakaka* also concerns the distinction between creative product and creative process. I hope to have demonstrated here that a seemingly simple artefact like the *drakaka* must not only be considered as a children's art product, in the sense that it can be exhibited and taken home after the lessons end, but must be recognised as a much more complex and fluid aspect of children's creative processes. The distinction between process and product which I have previously used to analyze the role of the artist in education (Hoekstra, 2015) works from the assumption that process and product function as complementary or opposing aspects of the artistic work. The story of the *drakaka* illustrates in what sense this position must be considered problematic. In order to explain to what extent product and process coincide, I will give another example of the dual position of the *drakaka.* In a group discussion Anna and the group have about the technique of making constructions, Anna asks the children if they know how they can join pieces of wood to form a construction. Mink quickly answers that this "can be done in the *drakaka-way"*, without specifying what this might mean, before others raise practical solutions like hammering or tying rope. Not only is the self-invented dragon for Mink an incentive for a creative process, but his answers illustrate that for Mink the *drakaka* literally symbolises a way of working and makes product and process coincide.

The *drakaka* is in this series of sessions presumably the most explicit example of the complexity of children's creative work, regarding aspects of artistic discipline, agency and the close bond between making and playing, but other narratives capture similar processes of hybridity. I will continue this section with a return to my focus on the pedagogical role of the artist teacher by analyzing Anna's response to both product and process in regard to the *drakaka* as well as to other artwork, bearing in mind that it might not be easy to distinguish where the one ends and the other begins.

INDIVIDUALITY OF THE PRODUCT

Over the course of the project there are a few moments when a product is roughly outlined, like for example in the first lesson when Anna introduces the children to the technique of monotype and in the fifth session when drawing comic stories is introduced. During most of the sessions, however, the children are stimulated to take their own decisions as to what they would like to make. The available materials limit their making to a certain extent but nevertheless allow for a variety of objects and discoveries to be made. The diversity of art work shows what the differences between the children are, according to Anna. She is aware of the different qualities children have and the various interests which motivate them. Some of them work patiently on one single object while others quickly produce something they can use in their plays and stories. The product is not always a tangible object but can also be the story or the play itself like I have demonstrated in my analysis of the *drakaka*. Anna welcomes the unpredictability of the work the children make and the response this requires from her, what motivates me to argue that her pedagogy must be regarded as an interactive encounter, what aligns with the notion of uncertainty that Shulman identifies as a feature of signature pedagogies (2005) and which has been identified by Atkinson as a pedagogy of immanence; of being sensitive to what matters for the learner without imposing pre-set criteria on the learner's process (2017).

Anna explains that she tends to welcome large scaled works for this not only allows the children to experience something they do not usually do in school but this also stimulates collaboration between the children themselves and between Anna and the children. Ambition and size is one of the components of an artist teacher's signature pedagogy, according to Hall and Thomson (2016). The preference for making small objects which Tarik and Prem demonstrate, however, is another aspect of the uncertainty Anna faces:

> *Ja, en dan gebeurt er wat anders. Blijkbaar is het voor hun precies de goede maat om te maken wat ze in hun hoofd hebben*

> *Yes, well, then something else happens. Apparently for them this is exactly the right size of what they have in mind*

The tension which comes forward is a case in point of the complexity of signature pedagogies, where neither the intellectual, nor the practical nor the moral can be subordinated to one of the others, because, as Shulman says: 'Every profession can be characterised by these inherent tensions, which are never fully resolved, but which must be managed and balanced with every action' (2005, p. 58). The moral of the artist studio is that the maker holds authority over the making process and the decision over the product. In the case of the small objects which Tarik and Prem make, the moral of agency conflicts with the practical and intellectual structures of learning through the challenge of scale and ambition.

THE POWER OF THE PROCESS

When I visited her lessons, I saw how Anna stimulates the children's creative process, using interventions both deliberately and more intuitively, the contrast of which became more clear in the interview I had with her after my observations finished. Interventions which can be categorised as deliberate interventions include the afore mentioned fact that, as a rule, the work cannot be taken home before the end of the project, thus allowing children to continue processes that might otherwise easily have been denounced finished, something which parallels her practice with some of the Room 13 studios (Grube, 2015). Another example of a deliberate intervention is providing the children with something difficult which will keep them occupied. By explicitly bringing materials that require a certain amount of effort, like pieces of wood and hammers and saws, Anna stretches the amount of time that children spend making something, as a form of enabling constraint (Castro, 2007). Working longer on something they want to make, makes it possible for the children to spend more time in their process, intensify the experience, which might also increase their involvement and enhance the quality of the artefacts and the stories. Instead of explicitly asking to keep on working, Anna instead presents them with conditions which require spending time with the work. Reflecting on the lessons, Anna appreciates the perseverance Mink shows in his making process of the *drakaka:*

Nou, prima, want ik zag dat hij daar heel erg, het was niet zomaar wat, het was echt, voor hem was dat echt belangrijk om die drakaka goed af te maken en het kost heel veel tijd voor de manier waarop hij dat doet met die lijm en die knoopjes en die vallen er ook weer af en het most nog steviger worden en drakaka heeft nog een nek gekregen en nog een kop uiteindelijk.

Well, fine, because I saw that he was very, it was not just anything, it was really, for him it was really important to finish that drakaka properly and it took a lot of time with the way he worked with the glue and all the buttons, which kept falling off and it had to become more solid and finally drakaka had a neck and even a head.

When I ask her how long she would have allowed him to continue to work on this, Anna replies that he could have done so for as long as he wanted:

Nou, zo lang als hij daar zin in had... want volgens mij was hij er nog lang niet mee klaar, was hij er hier nog mee bezig om dat verhaal uit te breiden...

Well, as long as he wanted…. Because I think he was not finished at all, at this point he was still working on an elaboration of the story….

Even in the last session, when the children present their work in an exhibition, the making process of the *drakaka* is still going on. The decision when something is finished is not a simple matter for Anna and is not something she wants to use her authority over. The creative potential of persevering, whether this is motivated by the stories and plays which are connected to the object or by the difficulty level of the chosen material, is recognised and valued by Anna as something she also values in her own artistic practice.

More implicit expressions of Anna's attention for the potential of the children's creative process align with her flexibility regarding time. Although Anna frequently regrets the short span of time for each session and the small amount of

sessions available, she takes a lot of time for discussion and invites the children to contribute actively. When listening to the children she gives non-verbal signs which reaffirm the children and stimulate them to continue and elaborate on their answers. The prominent place for discussion and reflection enables the children to reflect on their own work in a way which makes continuation of the process possible. Anna asks the children what they have discovered, but does not ask what it is that they have made or what they have learned. The latter would have denounced the experience as something finished, something closed, something that happened in the past. By asking the children to tell about discoveries she allows the children to continue the lived experience (Williams, 1976; Thomson & Hall, 2015) of the moment, because she focusses their attention on still being in the process. Children's answers range from: 'I discovered that I like doing this' to discoveries of a more technical nature. She asks them to be more detailed in their answers and appreciates questions the children have about the work, like when one of them asks how many frames you need to draw a comic story. The experience of making and learning can be connected to other experiences in the past or from their peers, which allows for a process of meaning making to emerge (Dewey, 1916, Pringle, 2009).

In her communication to the children she explicitly mentions that she welcomes any product and does not regard herself as very critical, and implicitly confirms this position by the way she photographs only their creative processes. Once I did witness that she documented a very small object which Prem and Tarik made, but she explained to me later that she was only trying to understand what is was that they were making and asked them to have the artefact photographed in order to be able to comprehend the meaning of their work:

> *Nee het was mijn eigen initiatief, omdat ik niet zo goed begreep wat ze aan het doen waren en toen pas zag ik dat .... ze hadden echt een fantastisch klein dingetje gemaakt, met een heel klein poppetje voorop , het was een soort raket wat de ruimte in gestuurd werd,.. en daar kwam dat hele verhaal met dat tijdreizen vandaan, dus ik wilde dat eigenlijk vastleggen op film maar dat lukt niet zo goed als ze niet stil stonden, dus daarom dacht ik, dan vraag ik nog even of ze dat dan daar willen laten zien zo.*

> *It was my own initiative, because I didn't quite understand what they were doing and it was then that I discovered that … they made a really fascinating small object, with a very small little figure in front, it was some kind of missile which was being sent into space … and that is where the whole story of the time travels came from, so I really wanted to document that on video, but that didn't really work when they didn't stand still, so I asked if they could show it to me.*

Being tolerant about the products the children make also has a downside, according to Anna. It can create a blind spot for subtle things which seem to happen just like that and which the children themselves cannot – yet - recognise as something valuable. Vygotsky's theory on the zone of proximal development (1996) works from the notion that new experiences which are too far beyond what children already know do not by itself generate learning experiences for children. Teachers have a role in recognizing how 'that which is not yet' (Atkinson, 2017) can become meaningful for the learner. An example of how difficult this can be for a teacher is the work of Ilse. In one of the first lessons Ilse was still working on very abstract objects. She was just working with the provided materials without a visible urge to represent something. In the reflection discussion at the end of the lesson, the other children 'helped' Ilse by telling what they thought her small objects represented. This stopped Ilse's project with abstraction, something Anna regrets afterwards, although she admits that this is often a difficult process.

The end of the *Kunstwerkplaats* was round off with a presentation for parents and teachers. A presentation not only affirms the value of the children's work but also marks a point in time that enables finishing ongoing processes.

> *Dat heeft voor de kinderen zeker ook gewerkt want Prem en Tarik, dat hele voetbalveld hebben ze de laatste les gemaakt, met al die dingetjes er weer in gezet, ik heb het eigenlijk nauwelijks gezien maar die laatste les ook, waren ze meteen van oh dan gaan we dit nog maken, dan gaan we zus nog maken...*

That absolutely worked for the children, because Prem and Tarik, they made the entire football field in the last lesson, with all the objects inside, I actually hardly saw it, but in that last lesson they were like, oh then we will make this and then we will make that ….

Figure 4 Tarik and Prem's exhibition

Making decisions over the closure of the making process is an integral part of the making process of the artist and is not easy for an artist: 'And there is the *torschlusspanik*, the fear that with decision, each final arrival of the image, all the other images are cut out' (Kentridge, 2014, p. 176). Shulman (2005) explains that a common feature of a lot of different signature pedagogies must be considered the fact that complex performances are being simplified to represent the habits of the profession which is being taught. The complexity of denouncing a work finished or not, is one of the aspect of artistic practice which are part of the signature of the artist teacher' s pedagogy.

THE VALUE OF PLAY

In this section, I revisit previously explained aspects of play and how these are valued and stimulated by Anna. The notion of play is an important incentive for learning (Winnicott, 1971; Van Oers, 2015), but also plays an important role in the analysis of the signature pedagogies of the artist teacher by Hall and Thomson (2016) and I use their framework to briefly conclude my analysis of Anna's practice as an example of signature pedagogy. The concluding fragment summarises the correlations between Anna's practice and the five components according to Hall and Thomson.

Elements of play which have already been identified in the observations of the *Kunstwerkplaats* can mainly be categorised as improvisation, fantasy and movement. Other aspects that underpin the value play has in Anna's pedagogy include interactivity, individuality and fun. Mink's ongoing project of the *drakaka* and the many stories of Prem and Tarik integrate making and playing in a way which reminds Anna of what she normally would attribute to pre-schoolers but has discovered to be more generic for children of different age groups:

> *Ik dacht dat zit vooral bij kleuters omdat die zo heel makkelijk overgaan van dit heb ik gemaakt en dus ga ik er mee spelen, en het viel, ik vond het bijzonder dat zij dat ook heel erg deden, maar ik had later die weken nog lessen bij die middelbare school en daar zag je eigenlijk precies hetzelfde nog gebeuren, dat ik dacht van wow. Het viel mij gewoon op, het was me toen gewoon veel meer duidelijk, van hoe belangrijk dat is voor die kinderen dat ze hun verhaal daarin kunnen maken.*

> *I thought this is something typical for pre-schoolers, because they so easily change from 'I made tis and now I am going to play with it' and it struck me… I thought it was special that they (the children in this study, MH) also did this, but later in that period I did some lessons at this school for secondary education and what happened was just the same, and I thought: 'wow'. It struck me, it became a lot clearer, how important it is for those children that they can make their own stories.*

Anna values the fantasy worlds that are brought in by the children as a rich source for creative work and expresses a keen interest to find out what stories might lie behind the conceptual making. She enters into dialogue to have children explain the details of stories, in order to be able to connect her interventions with their narratives. The fact that these narratives are not always socially acceptable or free of violence does not worry her. I have argued earlier that this tolerance of children's expressions and diversity allows for children to become emancipated (Negt & Kluge, 1990; UN General Assembly, 1989) Children live in the same complex world we do, and they are fascinated by all sorts of subjects:

> *Nou, morbide ben ik niet zo heel bang voor, volgens mij, er moet wel heel erg iets aan de hand zijn wil het zo morbide zijn dat je denkt van dit spoort niet helemaal meer, maar dat kinderen over dood en al die, nee, dat vind ik heel normaal.*
>
> *Well, I do not fear morbidity, I think there must be something very wrong when something is so morbid that you think that it is wrong, but that children refer to death and all that, no, I think that is quite normal.*

She actively tries to stimulate children to investigate their stories further by introducing them to the drawing of comic stories and making a presentation with a kamishibai, a Japanese miniature story telling theatre, and by making room for stories and play Anna both emphasises the individuality of the children and stimulates interaction between them. By listening to their stories and allowing them to integrate their own fascinations in their work, Anna shows appreciation for the many peculiarities which distinguish individual children, targeted to inclusion (hooks, 2010), but by inviting the children to share the stories and fantasies in the group she facilitates the children to make connexions between their own fascinations and that of their peers, in in way that reminds of the way the artist teachers in Pringle's research facilitate meaning making for visitors to the gallery (Pringle, 2009). What Anna had hoped to achieve by stimulating the making of larger constructions is that children would be urged to collaborate, so that they would also learn from each other

which is not only considered essential in social constructivist learning theories (Vygotsky, 1996; Van de Pol et al., 2010; Haanstra, 2011) and in the practice of Reggio Emilia (Edwards et al., 1998) but also in the relational theories on learning in communities of learners (Lave & Wenger, 1991), is something that in fact happens through play and fantasy. A variety of elements from the different domains children inhabit, worlds they encounter at school and at home and in popular media (Wilson, 2004; 2008), are brought together in a thirdspace of integrated stories.

Play allows the opening up of the classroom environment to the artistic experiment of the artist studio, like William Kentridge (2014) describes about his own art practice, or to other worlds outside the school, but also allows the children to have fun in what they do. Anna thinks it is important that the children have a good time and enjoy themselves because she considers that conditional for any experience to take place. Reflecting on having fun, Anna refers to Saundra, one of the older girls in the group. Saundra had been bringing up a lot of good ideas, but did not work out most of these, and ended up in the last workshop sessions collaborating with Ilse to make a robot suit for herself out of cardboard and aluminum foil. At the day of the presentation she dressed up as a robot:

> *Dus, ik weet niet wat haar ouders daarvan vinden, maar Saundra heeft lol gehad! Dat vind ik dan ook wel echt heel belangrijk dat ze er gewoon plezier in hebben, ook al.. Zonder dat wordt het sowieso niets, dus eeh.. Ja*
>
> *So, I do not know what her parents might think of that, but Saundra had fun! That is something I think is very important, that they just enjoy it, even if … It wouldn't work without that anyway, so ehm, … yes.*

Saundra's play is valuable for herself because it stimulates her to try out new materials, to work on a larger, more ambitious project, to interact intensively with one of her friends in a fantasy world and her play connects Saundra's inclination to movement with a theatrical use of her body. Remodelling herself as a robot is an experience for Saundra, which is appreciated by Anna as part of Saundra's own solutions. The examples of children's stories and plays I have described in this section

underpin my conclusion that Anna is able to set the children free in their play and is willing to improvise when she recognises the creative potential of the children's experiment and play.

Thomson et al. (2012) have worked out the specifics of a generic signature pedagogy for artist teachers, in their research of artists in schools in the Creative Partnerships program. Although the researchers have found that artists use very personal strategies, the artists they have observed in their study all worked out 'hybrid' pedagogies that took the middle ground between their own artistic practice and their pedagogical work in schools. The features that characterise the hybrid signature pedagogies of the observed artists have been categorised into five aspects, that they see occur throughout their findings. These categories are summarised as 1) the approach to inclusion, 2) the importance of choice and agency, 3) the challenge of scale and ambition, 4) the role of the absurd and the carnivalesque and 5) the lived experience of the present. As a conclusion to this section on Anna's practice as signature pedagogy, the findings of this study are cross analysed with the five components of hybrid signature pedagogy (Thomson et al., 2016).

Inclusion in the practice of the artist teachers according to Thomson et al. (2012) means that every child is 'capable of having ideas, making meanings and participating' (p. 14). The analysis of Anna's practice demonstrates several examples of her inclusive approach to pedagogy. Summarizing, Anna expresses tolerance of children's contributions to the group discussion and actively stimulates them to elaborate on their narratives and fascinations. 'Nothing was either right or wrong', as Thomson et al. (2012, p. 14) describe it. When the children's responses test the success of her interventions, Anna is willing to reconsider her own assumptions about what might work and what might not instead of blaming the children or the circumstances, driven by an explicit curiosity for the worlds the children bring to the classroom and what she can learn from them.

Secondly, examples of how choice and agency are valued in Anna's practice are many. In the observed workshop sessions choice lies alternately with Anna and with the children. Anna chose the materials and techniques for the first session and started a discussion about the meaning of the *Kunstwerkplaats*. Her second intervention, the scrap materials, was a reaction to subjects brought up by the

children. Similarly, interventions followed, some responsive to children's initiative, like the supply of green buttons for Mink's *drakaka*, others motivated by Anna's assumptions what might help them deepen the experience and focus their creative process. With time the interaction between the different agents become more complex and integrated. Anna more and more took the role of a facilitator of children's processes, balancing also the many differences between the children and targeting her interventions mainly to create an environment where each could work on their own project.

In contrast with the importance of agency, in Anna's case, might seem the challenge of scale and ambition. In the interviews I had with her, prior to the project and afterwards, she told me that she values large scale work for various reasons. Firstly, it is mostly a new experience for children as they do not usually work with large sized construction materials in school. Secondly, cooperation is stimulated with the size of the work. Not only does that stimulate collaboration between children, but it also allows Anna to take part in that collaboration as an alternative to the teaching role. Working together with the children makes her less of a *juf* and allows her to connect pedagogy to artistic practice. Anna tried to stimulate making larger objects, but as the children did not respond to her *en-passant* interventions (Klatser, 2010), she did not push them and accepted the fact that the small size was probably right for what these children needed. Her preference for size conflicted with her conviction of children as autonomous makers. The fact that the children in this case study did not adopt a more ambitious form of making, does not mean, however, that we cannot identify the role of scale and ambition in this project. As I have explained in the analysis of Mink's making process of the *drakaka*, and that I have also demonstrated in the story of the space ship and the robot costume, it is through play and narratives that larger structures emerge in this group of children. Anna's interventions, like drawing comic stories and using the kamisibai helped the children experience the ambition of their own network of narratives.

I do not think that Anna can be held accountable for actively contributing to the absurd and the carnivalesque. Thomson et al., who have also observed performance artists work in schools, describe how artists often initiate oddities to disrupt school life (2012), which does not align with the practice in this study. The

fact that fun and play, with all its absurd and disrupting effects, is nevertheless important lies in the way how Anna responds to the children's comical and fantastic contributions. The absurd and the carnivalesque do have an important role, but that role is integrated with both inclusion and agency. Anna's tolerance of children's stories and the positive reaction she shows, clears the way for the children to have fun as an important aspect of their learning.

Lastly, Thomson et al. attribute a profound emphasis on the here and now in hybrid signature pedagogies. Theories of lived experience and 'the structure of feeling' (Zembylas, 2002) are applied to underpin the importance of sheer joy that students or children often display and which does not limit a learning experience to the past, to what has been learnt, nor to the future, to where you are learning it for. 'Much of what we have observed in creative pedagogies had a profound emphasis on the here-and-now being worthwhile in and of itself' (Thomson et al., 2012, p.15). The role of emotion and the role of being in the moment can be understood as part of the deeper structure of artist teacher signature pedagogy. In Anna's case the importance of lived experience becomes visible when she asks the children to reflect on their 'discoveries' and doing so focusses their attention on the process and not the product of their creative experiences. It is a choice of words that opens up the possibility to continue the process, where talking about 'making' or 'learning' would have declared the process, at least partly, finished.

CREATING A DEMOCRATIC LEARNING COMMUNITY

Anna employs different methods to create a learning environment where children are free to make their own choices. Largely these methods can be categorised and described as on the one hand interventions that increase participation and interventions that create an environment where children are able to learn through experience, and on the other hand Anna's approach to inclusion and her capacity to critically reflect on her position. The interventions have been analysed mainly from observational field notes, whereas analysis of Anna's approach to inclusion and critical reflections are mainly based on her comments regarding her own pedagogical practice.

Interventions to increase participation in Anna's practice involve space, time, and explicit invitations. To start with the aspect of space, the way the classroom is spatially organised differs from session to session and does not follow the traditional organisational styles of a classroom. In the first session for example, Anna created one communal table from the collection of small dissimilar tables at hand, where she and the children could all sit down to. In the beginning of the second session, the tables were scattered around the room in no apparent arrangement which allowed children to choose where they would like to sit and with whom. The lesson which was central in the observations started with Anna sitting on a blue canvas on the floor and the children joining her in a circle. The spatial arrangement of the conversation between Anna and the group as a whole, like at the start and the end of lessons, is mainly to sit together in a circle, either on chairs or on the floor. The relevance of space for democratic learning is underestimated, according to Sagan (2008). Negt and Kluge argue that a children's public sphere differs from the adult public sphere and requires flexibility and room for action. Children need spaces where 'things are not fixed' (1990, p. 29) in order for them to investigate and experiment. In their plea for a reconsideration of the art classroom Wild (2011) and Penketh (2017) propose that spaces for art education have the scope to be radically open and transgressive, and in order to achieve this the artist studio could be the model for democratic learning spaces (Masschelein & Simons, 2013). Alternative educational practices work from different geographies (Kraftl, 2013), like forest schools and Waldorf schools. Giroux recollects that the incentive for critical pedagogy for him as a young teacher, was when the spatial arrangement of his class was being criticised by the school's administrator because in a school the students were not supposed to sit in a circle but needed to be seated at tables lined up in rows (FreireProject, 2007).

Aside from moments for group conversation the children are allowed to move freely around the room, in alignment with what has been argued above about children requiring space to move in (Negt & Kluge, 1990). Permission to move is made explicit by the fact that the materials are placed on a table on the edge of the room and that Anna stimulates the children repeatedly to leave their position and walk to the table to take more materials. Children's bodies are not disciplined into a static position, although the children, when given the choice, show a preference for sitting

at tables, something which Anna says surprises her. The movement which goes on during the sessions, which involves both the children and the artist teacher, expresses a similar sense of equality as the round circle arrangement. There is no teacher's table, no central point of attention in the arrangement of the space and the space can be used according to the children's needs for moving around, for collaboration or for working on their own. Both Sagan (2008) and hooks (1994) provide the arguments to conclude that Anna's approach to space opens up for democracy. Sagan argues that educational spaces have transitional value, when learners are allowed to move around, experiment and take risks. Moving around the room involves the use of body, a pivotal concept in hooks' theory of engaged pedagogy. Being bodies in the room makes both teacher and leaner vulnerable, and it is through being vulnerable that a relation of equality emerges (1994; 2010).

In the analysis of flexibility as an aspect of signature pedagogies, I have pointed out that Anna adopts a flexible approach to time management. Time is also relevant as an aspect of Anna's interventions to increase participation and learning through experience. A different experience of time characterises teaching and learning in third pedagogical spaces (Wilson, 2008) and placing experience before time-management is conditional for experiential learning to take place (Dewey, 1916). By taking ample time for group conversation Anna makes sure that children are stimulated to fully express their ideas and expectations and that everybody is heard. She takes time to listen to all children and expects the children to allow others to decide for themselves when they are done saying what they want to say. She stimulates the children to articulate their ideas elaborately by asking them questions, summarizing their input and using various prompts and probes for support. The observations include a group talk right at the beginning of the workshop series about rules and how to decide what rules they need. Anna tells me that she negotiates rules with the children because she does not want to take the role of the authoritative teacher (Freire, 1970/1993; Giroux, 2001) and tries to approach rules differently, even though this takes up a considerable amount of time. Watching Anna's workshop, I have seen that the agreed upon rules are not all followed strictly. She did explain in the first or second lesson that she would like the group to listen when she speaks but there are never consequences when this rule is broken. She is stricter,

however, when children do not listen to their peers. Being strict about listening to each other enables the younger and quieter children to express themselves also, which is essential for an inclusive classroom according to hooks (1994).

Time is not only an important condition to realise participation but is also conditional for experimental learning. The example of the hand mitre saw, which is described in a previous section, underpins the assumption that taking time and learning through experience (Adams & Owens, 2015) are inseparable. Showing and experiencing instead of telling and explaining require patience from the artist teacher and also require a different spatial arrangement, like for example working together round one large table, where materials are shared and children are able to witness what others do and share these experiences in conversation. Anna's role in the learning process is to facilitate the experience and cooperate with the children to enable them to deepen their experience. She can confront the children with a problem, which they can work on together. In alignment with her own interest in Reggio Emilia's pedagogical practice, her approach to the children can also be considered a pedagogy of listening (Moss, 2001) where listening to the children provides her with information about next steps to take in facilitating their long-term creative processes. For example, when she asks the children a question about the materials:

> *Er is ook niet heel veel materiaal, dus wat zouden we kunnen maken? Omdat er een beperkte hoeveelheid hout is…*
>
> *There is not that much material, so what could we make? Because there is only a limited quantity of wood…?*

Thinking about problems which need to be solved, together with the children as a form of collaborative thinking, aligns with the conversational role of the artist in Room 13 (Souness & Fairley, 2005, Grube, 2015; Adams & Owens, 2015) which allows for reciprocity in the relation between children and adults. Anna's question to the children is an example of an explicit intervention which invites the children to actively participate.

Next to the open, visible aspects like time, space and interventions, there is also the more covert aspect of Anna's beliefs and convictions at work, which create a democratic learning environment. To explain to what extent she welcomes children's initiative, which is a pivotal feature of her pedagogical convictions, Anna recalls an anecdote from a past teaching experience:

> *We hadden met de kinderen van een school een heel lang project om iets te maken voor een natuurpad en wij hadden ze keurig daarover allemaal dingen laten vertellen, maar de jongetjes, want we gingen dan timmeren en timmeren op zich is natuurlijk al een ding, maar de jongetjes van groep 6 wilden vooral wel een doodskist timmeren. Het moest zwart en er moesten enge monsters op en het moest een doodskist zijn. En wij echt van ... ja maar, natuurpad, mensen kijken ernaar en het is misschien toch wel heel erg schrikken als je dan een doodskist ziet en kan je niet iets anders verzinnen wat de juf ook heel erg interessant vindt en ga er nog even over nadenken. Dus zij denken, en ze zijn dan bezig en dan Oh dan maken we een bureau voor de juf. Nou ja, bureau voor de juf midden in het bos, hartstikke top plan, ga daar maar aan beginnen. Nou zij begonnen en na een uurtje of wat kwam de juf van ja, jongens, er is toch iets aan de hand met die jongetjes, jullie moeten toch even met ze gaan praten. Dus wij met die kinderen, van ja, wat is er dan? Ja, ja, ja, een bureau voor de juf zien we toch niet zo zitten want dan maken wij wat u wilt. (lacht hard) OK, soit! Het is een hele mooie doodskist geworden! (lacht).*

> *We once had a long-lasting project in a school to make something for a nature study route and we nicely had them tell all kind of things about that, but the boys, because we would be doing carpentry, and carpentry in itself is exiting enough, but these boys from 4th grade wanted to build a coffin. It had to be black and decorated with scary monsters and it had to be a coffin. And we said… well, of course, but a nature study route, people look around and it could be very frightening for them to see a coffin and can't you think of something else that the teacher might also like? So, they start to think and work and then they say Oh well, then we will make a desk for the teacher. Well a desk for the*

> *teacher, right in the middle of the woods, terrific plan, Ok you can do that. So, they started and after an hour or so the teacher came to us and said, well, there is something going on and you might want to talk to these boys again. So, we went over to where the boys were working and asked them what was going on. And they said: "Well we don't actually like the idea of building a desk for the teacher, because then we would only be doing what you want" (laughing) Ok, that's that, and they made a very beautiful coffin (laughing).*

This anecdote underlines the tolerance Anna values towards children's initiatives and stories, which may not always come as a desired contribution. Giving children ownership over their participation bears the risk that children cross the border of accepted behaviour and that is something teachers have to be willing to face (Adams, 2010; Atkinson, 2008). The anxiety of teachers to allow children the freedom to pursue their own stories, or what is known as the Lord-of-the-flies paradigm of education (Collard, 2017), is a pedagogy built on fear of losing control over the savage nature of children. Anna explains, when asked if she never fears that the children will cross the borders of socially acceptable behaviour when given freedom to take initiative, that she is convinced she must accept the differences between children and she acknowledges the amount of experiences that children might already have in their home situations for example, and she therefore does not judge heavy subjects or morbid stories. However, she draws a line when children do things which might hurt other children, which is the reason why she does not tolerate making toy weapons in her lessons or why she is critical of children's judgements of each other. I argue that from the perspective of democratic pedagogy it is not only the teacher's role to accept the children, it is also her role to create a safe learning environment for all. Democratic learning environments require a radical approach to inclusion, where all learners are welcomed (Rancière, 2004; hooks, 2010; RadicalEducationForum, 2012) and that requires that learners learn to listen to each other and respect each other as well.

This artist teacher's tolerance for the children's differences also concerns learning styles and this is demonstrated in the way she does not push for example

when children do not take a lot of initiative but rather take the role of the helper of another child, like with Ilse:

> *Ja, ja, Ilse die, dat was geen knutselaar (more laughter) maar ik vond haar tekeningen fantastisch, heel grafische strip die ze had gemaakt …. maar ze vond het heel leuk om Saundra te helpen met die robot, dat heeft ze echt consequent gedaan. En daar is ze dan heel handig in ook, ze heeft echt veel oplossingen bedacht voor Saundra ook.*
>
> *Yes, Ilse, she was no tinkerer (more laughter) but I thought her drawings were fantastic, this very graphical cartoon she made…. But she really liked helping Saundra with that robot, something she did consistently. And she was really deft at that, she thought of many solutions for Saundra.*

Anna tries to find ways to facilitate the different ways children work and learn and although she sometimes struggles with the balance between her ideals for pedagogy and the practicalities of teaching, she expresses attentiveness and appreciation of the children. In closely observing the children in their learning, how they collaborate, what their preferred way of working is and what kind of relations the children have with each other, a teacher can be attentive of friendships, of equality, of taking roles and helping, and value peer contact and cooperation between different age groups (Moss, 2001). Not all children aspire to be artists and sometimes their interest lies more in helping out or being part of a group. Giving children the opportunity to be involved on their own terms is one of the values of the Room 13 studios (Souness & Fairley, 2005) which makes the practice align with the pluri-active practice of the hybrid artist (Van Winkel et al., 2012). Anna explains how she accepts that processes can have their own way and how she connects this with the children showing self-awareness of what they are doing and why they are doing it, even if it conflicts with expectations Anna had for example about working with large-scale materials, like I have described in the section on signature pedagogies:

> *Blijkbaar is het voor hun precies de goede maat om te maken wat ze in hun hoofd hebben*
>
> *Apparently for them this is exactly the right size to make what they have in mind*.

This could be considered exemplary of democratic teaching as it is advocated by Room 13, where the artists do not interfere with what the child wants to make but behave themselves as just spectators or facilitators at most. I would therefore argue that this artist teacher's approach to inclusion illustrates what Thomson and Hall (2012) call Ranciere's conceptual approach to inclusion which implies that all individuals (including children) are capable in their own way. The conflict Anna at the same time experiences aligns with finding a way to make ideals meet practice. She intuitively strives for equality but acknowledges the fact that this does not come easy and that autonomy also creates problems which she needs to address. The implications of an inherent conflict will be addressed in the discussion chapter and the fact that Anna is able to reflect on this dilemma critically and what this implies for democratic pedagogy, is something which will be further unfolded in the last section of this chapter.

CRITICAL PEDAGOGUE

In order to understand in what sense the artist teacher takes a critical position as a pedagogue, I want to unpick firstly what her perceptions of school and education as institutions are. As I have mentioned previously, Anna reports that although she works in the context of the school, she does not identify with an authoritative teacher figure and deliberately refrains from what she defines as the 'school atmosphere', something she associates with sitting at tables and having to listen to the teacher. That she resists what she considers dominant structures places her in a complicated position (Giroux, 2001). For Anna, the definition of school is connected with time schedules and with rules, and art in school is symbolised by finished products. Time in school is scarce, according to Anna, and she considers this to be restrictive for the potential of the children's processes:

> *Als er meer tijd is, kunnen ze gewoon nog beter dat materiaal verkennen en naar hun hand zetten en je merkt dan dat de verhalen dan nog beter worden. Ze ontdekken ook nog nieuwe dingen denk ik, ze hebben ook meer tijd om echt te maken wat ze in hun hoofd hebben, want nu heb je toch binnen dat uurtje het idee, van ooh, het moet toch wel een soort van af zijn, dat zit er bij hun nog wel heel erg in.*
>
> *When there is more time, they can explore the material even better and bend it and then their stories become even better. They also discover new things, I think, and have more time to really make what they have in mind, because now, within just an hour, you feel that, oooh, it has to be sort of finished, that is so part of their system.*

Anna experiences limited time as an obstacle and she regrets the short span of time for each lesson. According to her, an hour is too short to make something and have time to reflect with the children on what has happened. Experiential learning requires time for children to be meaningfully involved in dynamic processes (Dewey, 1916; Lindsay, 2015) and making art requires time for artists to be able to idle around and reflect artistically on their process (Louisiana Channel, 2016).

Anna is also critical of the programmed expectations the children have of lessons and activities, which she recognises in their questions when they enter the class:

> *Nou vooral ook weer aan de vraag als ze binnen komen: wat gaan we doen?*
>
> *Well, especially by that question when they enter: what are we going to do?*

The children's question expresses an expectation that the teacher will be the one who initiates activities and decides what children should learn. That the workshops are called '*Kunstwerkplaats*' (Art workshop) further problematises the opportunity the children have to form their own expectations and plans for the workshop, as in

schools the word art very often implies that children will actually be making something. Anna in fact prefers to call the activity 'atelier' or 'studio', instead of lesson or workshop because that leaves more room for children to spontaneously respond, while lesson or workshop always implies a form of learning or making, according to her. There is no other reason for the name '*Kunstwerkplaats*' than to make it sound recognisable for the parents, and although Anna senses that this restricts the possibilities the children might experience, she does not fuss over it nor does she try to discuss with the children why it is not a lesson or not about making art.

The artist teacher rejects leadership as being part of her teaching role and welcomes it when children express a preference for freedom:

> *En toen zei Susan ja maar dit was eigenlijk leuker omdat bij techniek dan moet je dit doen en dan moet je dat doen, dus je krijgt dan duidelijke opdrachten was de boodschap, en hier mocht je het helemaal zelf weten.*
>
> *And then Susan said, yes, but this was more fun, because when we do engineering then you have to do this and you have to do that - so she meant that you receive clearly outlined assignments - and here you could decide all for yourself.*

Freedom, however, isn't always easily adopted by the children and Anna tells me that she reluctantly accepts the fact that children are apparently used to this school atmosphere, the same reluctance she also shows in taking the role of the teacher.

The conflict which arises between Anna's ideals for pedagogy and the confinements she experiences when working with children in a school related environment, is also visible in the role of space and the quality of the room. Talking about her own art practice, the importance of the studio as a place for retreat has been emphasised. She rents the same studio space for many years now and attributes her own making process to the possibilities this specific studio space offers her. Equally, Anna prefers it when the room where she has to work with children has studio qualities:

> *Nou ja, ik weet dat het voor de kinderen beter werkt als het een heel duidelijke ruimte is, waar heel duidelijk, nou hier gaan we dus een soort atelier maken of een knutselruimte of hier gaan we dansen, dat is gewoon fijn voor ze, dat ze ook echt even uit die schoolse sfeer zijn....*
>
> *Well, I know that it works better for the children when it is a well-defined space, where it is clear that we will be making a sort of an 'atelier' or a hobby room, or this here is for dancing. That's nice for them, to really be out of that school atmosphere….*

As I have described previously in this chapter, the room where the observations for this inquiry take place is a vacant classroom in the school which does not meet the standards Anna holds for her own studio nor for a studio for children. The room is hardly equipped to facilitate studio activities. The furniture seems to be left there as storage and the room is used for all sorts of activities. Anna calls it a 'sort of an empty spot where you could do anything' and this is clearly not meant as a positive qualification. In several sections of the theoretical framework the relevance of space for democratic learning and making has been brought forward (Vecchi, 2004; Burke & Grosvenor, 2008; Sagan, 2008; Wilson, 2008; Grube, 2012; Burke, 2014) and the implications of space cannot be neglected when thinking about education as a structure of power (Giroux, 2001). When explaining how the artist teacher flexibly adopts the room to create improvised spaces where children are allowed to sit or lie down on the floor, I have analysed how she chooses to ignore the poor qualities of the room. I argue that this is another illustration of the way this artist teacher deals with her critique of the school system. By not paying much attention to the restrictions the school imposes on her, but being flexible at the same time about the shortcomings of the environment, she demonstrates to the children that the surroundings are in fact not very important and that they are allowed to adopt the given situation according to their needs as well. The message which is expressed here is that there are more important things than classrooms and limited timeframes and this message severely challenges the school system as an authority.

This case study has as its subject an artist teacher who works with children in many different situations: during school hours as a visiting artist, in after school activities at school, as an independent art educator in a colleague's studio and in community projects. I have chosen to observe her in this specific after school activity, because, as she herself explains, she connects better with her identity as an artist when she does not have to cope with school restrictions and cooperate with a group teacher. She feels less of a *juf* or a school mistress in this context and finds that she is able to operate autonomously as an artist teacher. And despite the many practicalities that get in the way of realizing an ideal situation, the observations and reflections make it possible to align this aspect of Anna's pedagogical practice with the theoretical concepts of democratic pedagogy. Experience and inclusion lie at the heart of Anna's pedagogy, and I will explain how this can be understood in the light of the artist teacher as a critical pedagogue.

It has been explained throughout this chapter how Anna struggles with the short span of time of the workshops. Each session effectively only allows an hour, which Anna considers too short to intensify the experience of the children and improve the quality of products and stories. She wants the children to be able to work with the materials, and follow their own fascinations, individually or in collaboration, and be seen and be heard in their individual qualities. Her pedagogy is nevertheless targeted to facilitate the children to 'be in the moment' and to learn from experience. As I have demonstrated in my analysis of Anna's practice, the investments in creating opportunities for experiential learning in this case study concern a flexible approach to time management and a didactical approach of showing and observing instead of telling and explaining. Taking considerable time for reflection, as she does, enhances the experiential quality of the learning process because it helps the children to construct connexions between their experiences. Summarizing, although there are many limitations for experiential learning in this case study, the artist teacher deliberately targets the learning environment to facilitate children's experiments and experiences.

BEING SENSITIVE FOR WHAT MATTERS TO THE CHILDREN; ASPECTS OF AN ENGAGED PEDAGOGY

Within the theoretical framework of democratic, progressive education this thesis aims to explore in order to develop an understanding of the artist teacher's pedagogical practice, my argument requires to firstly linger over the theoretical notion of engaged pedagogy which bell hooks has developed, before analysing how this aligns with the observed practice.

hooks (1994) argues that in order to achieve a pedagogy of praxis, which takes education as a process of mutual liberatory labour (Freire, 1970/1993) a holistic approach to pedagogy is required which involves not only mind but body and spirit as well. The separation of the mind and the body is harmful for education, according to hooks, and serves teachers who are not interested in the well-being of their students but only in the exercise of power. Engaged pedagogy is even more demanding for teachers than critical pedagogy, according to hooks, because it challenges teachers to abandon the dualistic separation of the public and the private and to take a risk. The teacher has to be actively engaged with the students and in order to be able to do this, teachers are responsible for the fact that they have to be 'self-actualized individuals' (hooks, 1994, p.15). The duality of the public and the private, which is recognisable in the individual who balances teaching practice and artistic practice, considers hooks to be essential for an engaged pedagogue (hooks, 1994, p.16). hooks says that education as a practice of freedom requires from the teacher to acknowledge that her or his voice is not the only account of what happens in the classroom, that the teacher 'necessarily values student expression' (1994, p. 20) and that the teacher must accept that students will not always accept the guidance offered. Engaged pedagogy does not simply empower students, but is a holistic model of learning, where both teachers and students take the risk to be vulnerable (hooks, 1994).

When analysing the data in the Anna case study, I encounter aspects of her pedagogy that I label 'sensitivity' for children's needs or 'caring' for children. I aim to unravel in what way the artist teacher's relation to the children creates equality by the fact that the artist teacher takes responsibility for her position as an adult and a teacher by being sensitive of the power and authority her position in the group of children gives her. Aspects of her behaviour mentioned before in this section which

create an atmosphere of equality include taking a lot of time for the children to tell stories or dwell on other subjects or details. She asks for more detail in the children's answers and the non-verbal signals she gives reaffirm the children, stimulate them to continue and to elaborate upon their answers. She gives most of the answers the children give equal attention and does not judge, assess, or evaluate the children's contributions.

I argue that it is the artist teacher's role to create a safe learning environment for all, from the perspective of democratic pedagogy. Creating an environment where all voices are heard aligns with hooks' notion of creating a liberatory practice in the classroom, where teachers and students can form, however briefly, a community of learners together (hooks, 1994, p. 153) and where the teacher is also willing to learn from the students. Anna expresses in different ways that she is cautious not to impose her expectations on the children. In her reflections, she makes careful assumptions of what might motivate a specific child, but shows reluctance to draw conclusions. Her account of the events expresses an attitude of amazement and respect for the children's habits. She acknowledges the need for privacy that children have; to have their own private space within her workshop. When we look back on the observations together she shows a caring, attentive eye for detail, but is also cautious of her own recollection of the events, questioning her own subjectivity. She focusses on individual qualities and peculiarities of children and shows awareness of the – gender – biases that might have informed her expectations of individual children. And although she aims her pedagogy to cater to the different needs and expectations of the children and uses a range of creative interventions to stimulate the children and she offers them support as a way of care, she shows awareness that ideals and practice might not always coincide:

> *Ja, maar dat is ook, dat vind ik ook lastig, want soms zitten ze elkaar in de weg, en soms zitten ze mij in de weg, dan heb ik mijn dag niet, dat kan natuurlijk ook gebeuren, ja, dus ideaal is mooi, praktijk is ook heel leuk. Zo.*

> *But that's troublesome, because sometimes they are in each other's way, and sometimes they are getting in my way, I could have an off-day, which also happens, so, yes, the ideal is beautiful, but practice is also nice. Yes.*

Concluding, I argue that this artist teacher's sensitivity to see when something matters for a child relates to the fact that she does not distinguish between the public and the private of being an artist teacher. And although she values being called a teacher, because it makes it easier for her to communicate to the children that they can rely on her to keep a certain professional distance and connect with archetypal assets of the teacher like trust and care, it is in fact the ambiguity of being both a teacher and an artist that make her pedagogy align with hooks' ideals of engaged pedagogy.

CHAPTER 7

ARTIST TEACHER AND DEMOCRACY

DISCUSSION

> There should be time and space for free gifts in teaching. But notice, again, that the giving of such gifts requires great competence in teachers. They must have large repertoires at their fingertips and the artistry to use them well. (Noddings, 2005)

Throughout this thesis several threads have been followed that together weave a complex interpretation of artist teacher pedagogical practice. The conceptual framework unpicks the concept of the artist teacher firstly from the theoretical model of duality. Historically, the artist teacher concept as a dual practice is connected with the separation of the artistic and the educational paradigm and with processes of specialisation and professionalisation of the domains art and education (Daichendt, 2010). The duality of the artist teacher is considered a weakness when associated with failing artists or amateur teachers but the duality of the artist teacher is equally regarded as a strength when there is a need to bring together oppositional domains (Thornton, 2005, Hall, 2010). The weak model is represented in the visiting artist who mainly serves the function to provoke a little but remains an outsider in the school environment (De Backer, 2012; Hoekstra, 2015).

The strong model can be recognised in profiles of 'good art teachers' who often maintain active artistic practices beside their teaching duties but are insiders to the school system (Hetland et al., 2007/2013, Graham & Zwirn, 2010). Domains are further separated by the fact that whereas the definition of teachers depends on professional qualifications, the outlines of the artist become increasingly fluid (Anderson, 1981; Van Winkel et al., 2012).

The binary dichotomy of artist and teacher fails to comprehend the many variants of the practices of artist teachers and it is argued that the idea of a continuum would be a valid model to describe where individual practitioners move along the many variables of artistic and educational practice. Artist teachers are also defined by the extent to which their two practices are blurred. The highest degree of interdisciplinary fusion (Anderson, 1981; Hall, 2010) is what is called a hybrid practice

where the distinction between making art and teaching is not only hard to define but is also no longer relevant for the professional identity of the artist teacher (Van Winkel et al., 2012). The relevance of this dual professional practice for art education is informed by different educational values and traditions. The dual professional practice addresses the need for authenticity in art education (Haanstra, 2003; Gude, 2013; Heijnen, 2015) and for artful teachers (Eisner, 1979; Daichendt, 2010), but as long as the traditional binary logic of artist and teacher is not challenged the myth of the artist and the artistic process is reproduced as 'otherness' in art education.

In order to address the problem of the binary opposition the traditional understandings of artist and teacher need to be demystified. Pre-existing pedagogical practices with a significant role for artist teachers, like Reggio Emilia (Dahlberg et al., 1999; Moss, 2001; Edwards, et al., 2005) and Room 13 (Souness & Fairley, 2005; Adams & Owens, 2015), are democratic examples of a blurring of art and education. These examples not so much forward the interdisciplinary fusion of the practice of the individual artist teacher but rather demonstrate the way in which goals of progressive education align with contemporary art practice (Adams, 2005; Pringle, 2009). The questioning, critical making which characterises contemporary art addresses similar issues in similar ways as does the theoretical framework of democratic and critical pedagogy. Emancipation (UN General Assembly, 1989; Negt & Kluge, 1990; Freire, 1970/1993), an inclusion of learners (Rancière, 2004; hooks, 2010) and a critique of power in education (Freire, 1970/1993; Giroux, 2001) together shape the agenda of democratic pedagogues and in this thesis a review of the literature on artist teachers and democratic pedagogy identifies how this agenda aligns with the hybrid practice of the artist teacher. The binary opposition of artist and teacher which limits our understanding of the implications of the artist teacher for pedagogical practice loses its relevance when focusing on the way artist teachers inhabit the third space (hooks, 1994; Soja, 1999; Wilson, 2008) which emerges.

Introducing Jill

The empirical investigations of this doctoral study involve two practices which are different in several aspects. The first case study portrays Jill, who works as an art teacher in secondary education and who is confident about her qualities as a teacher but rather hesitant about her position as an artist. Her practice is characterised by hybridity which is not only evident in the way how her artistic practice involves different media and disciplines but also implies that her teaching is highly integrated with artistic practice. What Jill values most about art making and about teaching is the aspect of uncertainty. Working with students confronts her with what she does not know in a way similar to what she experiences when making art. The analysis focuses on several aspects of her teaching and addresses the conflicts which occur in an artist teacher's pedagogical practice. Firstly, there is the conflict between her pedagogical aims and her experiences as an artist. As a pedagogue, she seeks to cater to the needs of students and create a relation of equality but as an artist she makes assumptions about a similarity between her own experiences and that of her students which works from the unequal distribution of knowledge of the artistic domain. Secondly, there is the conflict between two aspects of the myth of the artist. On the one side, the myth of the liberated, hard-working artist is reproduced in the way Jill builds on her experiences in art school while on the other hand the myth of the artist is challenged by the fact that she herself does not equate this mythical figure. Jill is a living example of an artist who makes the art world more democratic and accessible to her students.

Important aspects of her pedagogy are experiential learning and uncertainty. Jill takes it as her role to stimulate students to connect their experiences to pre-existing knowledge and other experiences in order to make meaning. But key to her teaching might be that she embraces uncertainty. She recognises its creative potential, she connects it to her own perception of art and she welcomes risk-taking in the pedagogical act as something fertile. She also actively stimulates not-knowing to such an extent that it motivates her to slightly disrupt her students' expectations. I argue that it is this third conflict between caring for the students and explicitly pushing them towards a point of uncertainty which motivates her to express verbally and non-verbally that she does not have all the answers. Not knowing, something Jill

values so much in teaching and in making art, makes room for students to participate on their own behalf and in that sense, makes room for engaged pedagogy (hooks, 1994).

Introducing Anna

Engaged pedagogy is also arguably a way to describe the pedagogical practice of Anna. The observations focus on Anna in her role as a workshop teacher in an after-school activity at a primary school. Anna is an art education professional with an active artistic practice and a number of educational roles, mostly as a visiting artist. The observations of Anna's practice do not confirm the notion of the visiting artist as a weak model though, but instead underpin the assumptions of artist teacher pedagogy as the creation of a thirdspace. However small scale and local, Anna's practice provides insight in the themes which have been identified in the theoretical part of the inquiry. The conflict between giving freedom to learners and intervening to enhance the learning process, which characterises Jill's practice, also plays a part in Anna's practice but is addressed differently. Anna foremost values fun and playfulness and positions herself as a facilitator. Drawing alongside the children and allowing them time and space and stories asks for a flexible and sensitive approach. Her personal experiences with art making have only implicit implications for example in the way she creates a makeshift studio environment and recognises the value of being immersed in creative processes. Uncertainty is equally important in Anna's practice as it was in Jill's but is expressed differently with each of them. Anna is sensitive and attentive to what matters for the children and it is her cautiousness not to impose her expectations on them which creates a third pedagogical space.

In the theoretical chapters of this thesis I propose a framework of three interacting motives to underpin the project of democratic pedagogy: emancipation, critique of power and inclusion. In accordance with what has been identified as the underlying motives of democratic pedagogy, the findings on the pedagogical practice of artist teachers will be critically reconsidered in the light of theory in an attempt to clarify the implications of the artist teacher for democratic teaching and learning.

ARTIST TEACHER AND EMANCIPATION

As I have argued above, both Jill and Anna struggle with the conflict between giving freedom to the learners and offering them support. When interviewing the artist teachers this dilemma has been addressed repeatedly and when reflecting on-action – the process which directs professionals consciously and unconsciously to reflect upon their actions in order to develop professional behaviour (Schön, 1991) – it is this dilemma which causes for a sense of ambiguity for the artist teachers. Different factors coalesce to create this tension. Firstly, although recent developments in art education tend to embrace the ambiguity of contemporary art practice (Heijnen, 2015) and student autonomy at least to some extent (Hoekstra & Groenendijk, 2015), the limits of artistic freedom within the domain of art education are not infinite. Artistic freedom for students is risky and can place the art teacher in a complicated position (Atkinson, 2017). Aligning teacher practice with contemporary art practice might therefore put both teacher and learner in a difficult position where considerations of accountability and curriculum requirements limit the amount of artistic freedom for the learner. And even when assignments are open-ended, like is the case in Jill's sixth form, there is a hidden curriculum at work which directs teacher and learner within spaces of limited freedom (Giroux, 2001). Taking Houghton's analysis of art school curriculum, the tension at work calls to mind his definition of the expressive curriculum: 'The expressive could hence be portrayed as a non-curriculum and the epitome of student-centred learning. However, this is to overlook the fact that the teachers validated what the students did and interpreted the students' work according to their rules', according to Houghton (2016, p. 112). Jill's ambivalence among others concerns the trust students have in her, that they will not fail the exam when they take her feedback seriously. Jill's ambiguity can be understood as a sign that although she says to be inspired by the art school in her teaching, this conflicts with her pedagogical responsibility for her students. This problem relates with the aforementioned tension between art and art in schools and cannot be solved as long as student work is valued with grades.

Secondly, the struggle of balancing between freedom and support coincides with a binary understanding of children as either competent or vulnerable human

beings. Emancipation of children requires that children are treated with equality, but that at the same time the specific needs of children are respected (Negt & Kluge, 1990). Lahman proposes to leave the binary dichotomy and speak of children as '*competent yet vulnerable*' (2008) in accordance with the rights of children documented in the Convention on the Rights of the Child (UN General Assembly, 1989) which also addresses both the right to express and participate and the right to be protected from harm. Jill and Anna both assert an egalitarian approach to students and children and demonstrate respect for the artistic and creative abilities of their learners. Initiatives are welcomed and learners are trusted to take valid decisions in their own making process. The artist teachers demonstrate in their practice the delicate balancing between equality and caring-for (Noddings, 2005) which does however cause for both Anna and Jill an experience of ambivalence and tension.

Negt and Kluge (1990) propose a special children's public sphere which meets the needs of children and which needs to be as flexible as possible. In my analysis of artist teacher's pedagogical practice, I argue that flexibility is expressed, amongst others, in the artist teachers' approach to time. Flexibility regarding time is an important condition for experiential learning to take place. Experience is considered to be one of the central concepts of Dewey's theoretical model of democratic learning (Dewey, 1916; Dewey, 1938; Aubrey & Riley, 2016) and is a pivotal feature of artistic practice (Dewey, 1934). When education is targeted towards finished products and pre-set learning goals and when time is limited, there is little room or time for children to experience. Children learn when they are able to experiment and experience and when the teacher serves as a facilitator to that process. Dewey's experiential learning theory disputes the 'boxing' concept of education, which was so prevalent at the time when Dewey expressed his philosophy of learning and which has proven to be a dogged concept, which has been under constant criticism by advocates of progressive education since the time of Dewey, and which builds on the idea of the transference of knowledge from the teacher to the learner as a passive receiver. Learning must, however, be seen as an active, participatory process according to Dewey and his successors, where learners have to be given the opportunity to construct meaningful connexions between their experiences and

which also requires that learners and teachers are able to reflect on the learning experience (Aubrey & Riley, 2016).

In the case of Anna's teaching practice, I have underlined the pivotal position of the artist teacher's approach to time-management and how it is related to experience in my recollection of the interaction of the hand-mitre saw. The significance of experience also came to the fore in the analysis of Anna's practice as a form of signature pedagogy. Hall and Thomson (2012) refer to cultural critic Raymond Williams' notion of a 'structure of feeling' when they underpin one of five relevant features of artist teachers signature pedagogy, that they call a 'lived experience of the present'. The value of the present, so Hall and Thomson (2012) claim, that is of the moment of an experience, is ignored in default pedagogy where the focus lies traditionally simultaneously on the past, on that what has already been learned, and on the future, on where the child is learning it for, for example to achieve a level or pass a test, but not on the here-and-now. What happens in the present is that ideas are being formed and events are experienced, and this cannot be substituted by a mere recollection of the event. In creative pedagogies, there is a lot of emphasis on the moment of the experience, as being 'worthwhile in and of itself' (Hall & Thomson, 2012, p. 15). An essential difference between Anna and Jill aligns with the ambition the teachers have for their learners. Although Jill also values experience and shows a similar flexibility regarding time management as Anna does, Jill's students work to pass their final exams and Jill wants her students to experience success and hopes that some of them might consider a career in the arts. This aligns with the context of her teaching in sixth form and an equation of practices can therefore not be made. This ambition however creates a tension for Jill similar to the tensions between art and art in school which I have explained above. A 'lived experience of the present' is difficult to aspire in an educational context like a final examination.

The pedagogical practice of artist teachers is targeted to facilitate experiential learning, something which I have previously labelled as an orientation on process rather than on product. The sensation of being immersed in a creative activity is valued by artist teachers because this is something they value most in their own art practice (Hoekstra, 2015). Children are considered equals to artists in their ability to

be involved in making and playing (Edwards et al., 2005), but in order for pedagogy to have emancipatory value a caring adult is required to make sure that their freedom to express themselves and participate is protected.

ARTIST TEACHER AND A CRITIQUE OF POWER

From the perspective of critical pedagogy education cannot be considered neutral (Freire, 1970/1993) and pre-existing inequalities are predominantly reproduced through the educational system (Bourdieu & Passeron, 1977; Giroux, 2001). Students need to become conscious of the powers which work to oppress them in order to be able to emancipate themselves from these powers (Freire (1970/1993). Within education there are underlying morals at work, that are referred to as the 'hidden curriculum' (Giroux, 2001; Shulman, 2005; Krauss, 2015a). There are hierarchies of knowledge at work, which implies that one kind of knowledge is valued more than other kinds and through artistic inquiry Krauss invites students to investigate how hidden curriculum works (2015a).

The connexion to the art world which is identified by Haanstra (2001) as one of the four aspects of authentic art education is an important element of the way Jill realises an authentic learning environment and can be identified in her practice in different layers. Authentic learning takes place not only by giving students complete and complex tasks, by stimulating collaboration and by connecting to the interests of the students but also by connecting to the professional art world. Firstly, being an artist teacher herself Jill is an authentic model for artistic practice. Secondly, her ambiguous, open ended way of approaching student art work represents elements of contemporary art practice. She applies the artistic strategies she considers important elements of her own artistic identity – more specifically multi-disciplinarity, hybridity and uncertainty – to her teaching. Thirdly, the professional art world is integrated in Jill's teaching in the form of demands and criteria. Jill's teaching unfolds how students are being inducted in the world of the arts, a world which does not equal the assessment criteria of the school examination, but which holds its own criteria and can be regarded as a form of hidden curriculum in Jill's practice.

The conflict which arises when the official school criteria do not meet the authentic art world criteria asks for Jill to take position. On the one hand, Jill's role and responsibilities as a *teacher* require that she explains and defends examination criteria, for example on what is considered a good art product and a 'productive process'. On the other hand, her professional identity as an *artist* teacher requires that she handles authentic criteria, based on a contemporary perception of what is art. Jill more than once explicitly positions herself in opposition to the school system. In Jill's pedagogical practice I have identified both explicit statements and conducts regarding the limitations of the school system, as well as aspects of ambivalence which more implicitly underline a hesitance to commit to educational regulations and I argue how these can create conflicts in the behaviour of the teacher. Explicitly Jill resists exercising teacher authority by handing over authority or control to a third party, an external like the second examiner or the head of the school. Giroux points out that resistance must be able to reveal structures of domination (2001) in order to be relevant for the project of critical pedagogy. When students ask Jill how their work will be assessed, for example, she uses the anonymous figure of the second examiner as a symbol for descriptive regulations to explain that the students might be confronted with stricter and more formal criteria than Jill uses in her feedback. This allows for Jill to maintain a position outside the educational system.

In Jill's critical approach of schools as power institutions a dilemma comes to light, which causes for a sense of unease. The question arises how Jill can question power structures, while she at the same time represents these. Thomas argues that art teachers – unwillingly – reproduce habits of creative practice (2009) and that it is hard for the artist teacher to recognise the extent of his or her influence. Positioning herself as an outsider enables Jill to take a liberal position regarding regulations and rules. The limits of what is possible within school assignments can be tested in a dialogue with students and the possibility to distance themselves from regulations is offered to the students as an option. By welcoming provocative and comical ideas and art works, Jill values non-conformist behaviour. Certain habits of artistic practice, being controversial and flexible, are reproduced through Jill's teaching. Practicalities are being dealt with as the boundaries every artist has to work with. Other ways how her resistance towards school as an institute is expressed is by frequently running out

of time, by not following strict time management, by not being hesitant to make students compliments, and by sometimes taking over control from the student, all of which can be considered features of a more impulsive nature.

A more implicit way of dealing with the dual position between artistic practice and school, and with taking a stand against restrictive systems, relates to ambiguity. I have described how Jill employs different, sometimes conflicting, responses and behaviour. Jill can be protective towards students, but at the same time critical, expressing confidence in the student's talent and making room for the student but at the same time giving explicit suggestions; being reassuring and pushy at the same time. The ambiguity also concerns her own positive experiences with sharp criticism at art school which conflict with the need to protect her students. The ambiguity referred to is not so much a result of the conflicting nature of the relation between artist teacher and the school, but being ambiguous and informal can be understood as a way to resist a positivist educational paradigm which itself does not leave room for uncertainty or openness.

Jill experiences a certain amount of freedom within this school which she relates to the good results she has with her graduation students and the confidence the administrators of the school have in her. This freedom motivates her to work there and gives her the confirmation that her ambitions to personalise her approach and work from uncertainty are being acknowledged by the school. On the other hand, Jill confirms that the school limits her experiments with student-centred learning and creative experimentation and that she needs to cautiously operate between these limits. Giroux points out that as long as the teacher decides on curriculum and assessment, students do not really have power over their learning (2001). This conflict, that has been identified in the chapter about Jill's practice, as part of the problem that obstructs the class to function as a community of artists, implies that learner agency remains limited as long as the – artist – teacher does not hand over decision making on every level of the educational process. Within a learning environment that is even further restricted in the sense that exam demands have to be met and generic tests have to be made which meet the requirements of the school curriculum, like is the case in Jill's sixth form, emancipation of the learners is limited

to only certain aspects of the decision-making process, which do not actually challenge the nature of education.

Where the Jill case is bound by a large number of regulations of secondary education, what makes it difficult to analyse in what way Jill's pedagogical practice meets the criteria for emancipatory education, the observations in the Anna case offer a chance to look at a very different situation. Anna defines her ideals for pedagogy stating that each child is free to follow his or her own choices, to work with materials and express creatively his or her own ideas, and be heard and seen and appreciated. Because of the fact that the workshops are extracurricular and no learning goals or methods are prescribed, the assumption could be made that it is easier for the artist teacher in this situation to create a democratic learning environment, where no methods, curriculum, or assessment restrict the artist teacher. I further my argument on artist teachers and a critique of power by unpicking how the relative absence of school margins is exploited by Anna to give shape to these ideals.

Anna responds ambivalently to the confinements of the school, disapproving on the one hand of the limitations and obstacles she experiences when working in a school, but on the other hand accepting the fact that the children stick to their school routines when they come to her workshop. Following up on what I briefly touched upon in the analysis of features of signature pedagogy in Anna's case, there is an aspect of duality in what is called 'the child's own living environment' something which usually refers to the world outside the school: home, youth culture or the urban or natural environment (Wilson, 2008). Anna however, who is not part of the school system and who takes another perspective on what is part of the children's life outside her workshop, considers what children do in the classroom, during school hours, to be part of their personal life, something they bring to her workshop and that Anna has no influence on. She is observant of the restrictions children experience within the school and with other adults, and also of the relations the children have with for example the teachers of the school, in a similar way as she is observant of the spontaneous processes that come from making together or of the stories they bring from their life at home. Accepting the children for who they are implies therefore that Anna must also accept the habits and expectations the children

bring from their position as pupils in the school. That they prefer to call her *juf* does not bother her, nor that the children call the workshop a lesson or that they prefer to work at the small school tables they are used to. The analysis focusses on the extent of tolerance of children's behaviour and initiative, when referring to the possible crossing of boundaries of accepted behaviour and morbid subjects, and I argue that Anna's acceptance of typical school behaviour in her workshop is another side of the medal of being open and tolerant for everything the children bring with them. She does not request the children to behave properly nor does she invite them to be provocative. Instead she creates an environment where children are welcomed to behave as they are and are not disapproved of. On the other hand, although she accepts that children bring in 'school behaviour' as well as stories from home, she actively demarcates a distinction between school and her workshop by asking the children to explain to her what they normally do in class to behave and what rules they have in class. Bringing these questions to the table implies that she does not know what the rules are and can therefore not be counted to be part of the school system. The children are invited to share their knowledge on the behaviour of group teachers with her, something which they are familiar with and Anna, as an outsider, is not. This intervention is an example of the way Anna positions herself outside the school for the children. At the same time, by accepting the fact that the children do call her *juf* and do refer to the workshop as a lesson, she allows the children to decide for themselves where they draw the line between school and their own environment, or between school and a thirdspace.

ARTIST TEACHER AND INCLUSION

The other central concept of Anna's pedagogy to define her as a democratic pedagogue is inclusion. The signature pedagogy of visiting artists implies that the artist teacher adopts a different approach to inclusion than is usual in education. The 'default' pedagogy approaches inclusion from the idea of catering to different learning needs (Hall & Thomson, 2012), whereas the creative practitioner's approach to inclusion focuses not so much on deficiencies of the learner as on the capabilities of every learner. Anna is inspired by Reggio Emilia's pedagogical approach, a long-

standing practice that is considered a living example of democratic pedagogy and inspirational for many. In Reggio Emilia, young children are considered to be born full of potential, and traditional forms of education are associated with a process of un-learning the children's inborn abilities, causing the effect that after having been through school, children have lost the ability to express themselves in many symbolic languages but one: the discursive. Reggio Emilia practice strives to foster the many creative languages children are born with, by creating a learning environment which facilitates the young children to express themselves in many of the poetic languages, in studio's and projects with the help of professional artists, the *atelieristas* (Edwards et al., 2005). The ethics of this philosophy of learning (Dahlberg et al, 1999) are represented in the way Anna approaches the children in her group. The liberal approach to children's initiative and the candid interest in children's individualities express the esteem Anna has for each individual child.

bell hooks (1994) places inclusion central in her theory of emancipatory education, in the sense that 'all bodies' and 'all souls' in the classroom matter and must be invited to actively participate. We cannot speak of a liberatory pedagogy unless all participants are given a voice and are taught to listen to each other and to hear one another, according to hooks. It is not a matter of the classroom as a place where children are empowered, but it is about the belief that 'we're all in power in different ways' (hooks, 1994, p. 152) Teachers, says hooks, are trained to exert control out of the assumption that learners are unable to act responsibly. The practice of freedom in education requires that teachers believe they are able to learn from the children also and that the teacher is not all-knowing. The teacher has to be prepared to step down from behind the desk to come on a basis of equality with the learners (hooks, 1994). I argue that these two approaches to inclusion, the first being the Reggio Emilia concept of the gifted child and the second being the theory of the practice of freedom bell hooks advocates, work together in the observed pedagogical practice where Anna creates a learning environment for the children without the need to impose criteria and where she expresses to be sensitive of herself as a body in the classroom, which allows her to relate with the children on a basis of equality. It is here that a connexion can be made to what Atkinson describes as a pedagogy of

immanence, emerging from intrinsic processes and values of local practice which revolve around 'what matters for the learner' (Atkinson, 2017, p 146.).

The notion of uncertainty, which manifests itself as a central aspect of both Jill's and Anna's pedagogy as something they both welcome and are able to work with, implies a deconstruction of the authoritative teacher figure and of a hierarchical distribution of knowledge. When the teacher is no longer all-knowing but is instead a living example of a hybrid professional practitioner, able to make judgements under uncertainty, there is room for all learners to contribute from his or her own expertise and to interact with the teacher on a basis of equality (Rancière, 2004). Uncertainty or ambiguity is a feature of artist teacher practice which has the scope to puncture holes in the educational domain (Atkinson, 2011) or create a space in the margins (hooks, 1989) which radically changes our understanding of democratic learning. It is this place in the margins which is also known as a thirdspace where inclusion can be realised.

CHAPTER 8

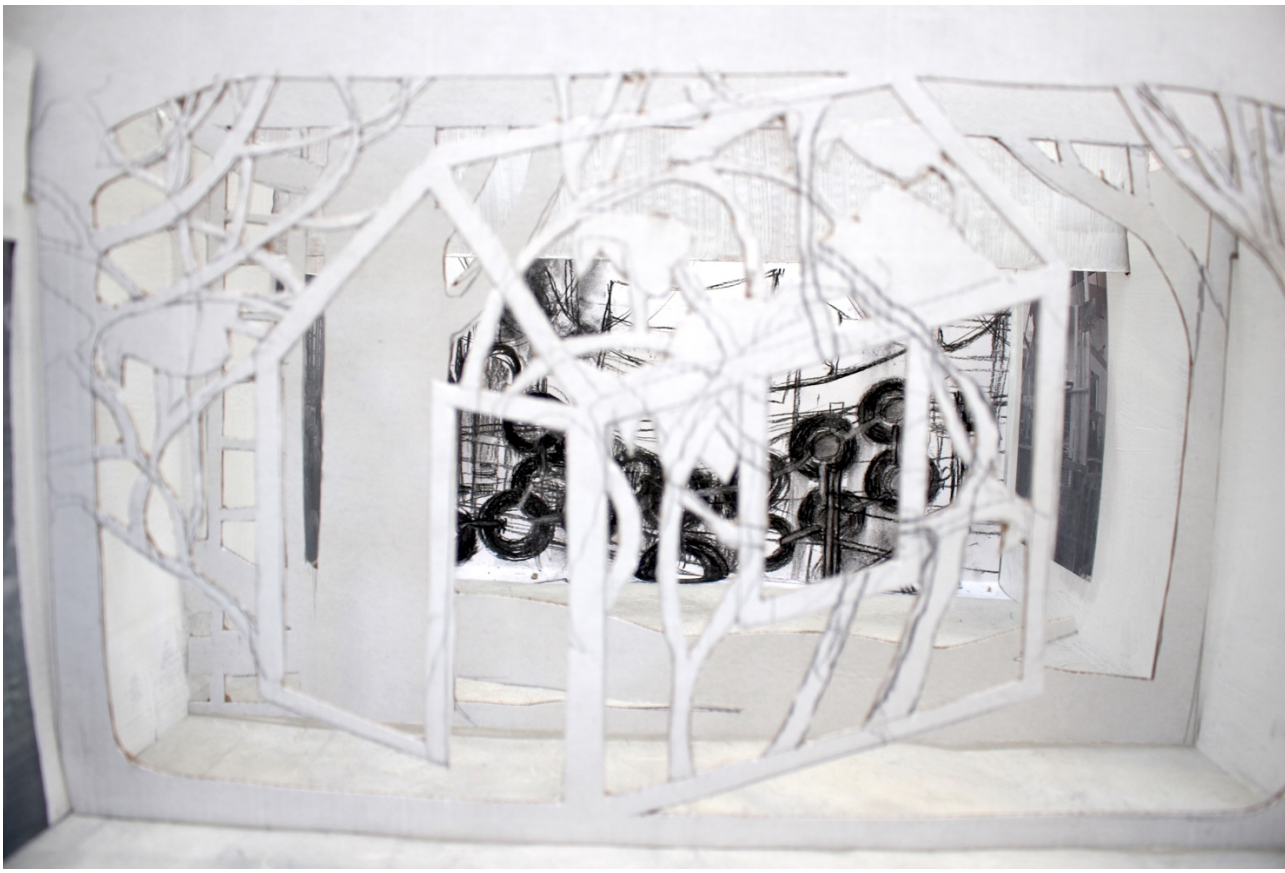
DIORAMAS OF DEMOCRATIC LEARNING SPACES

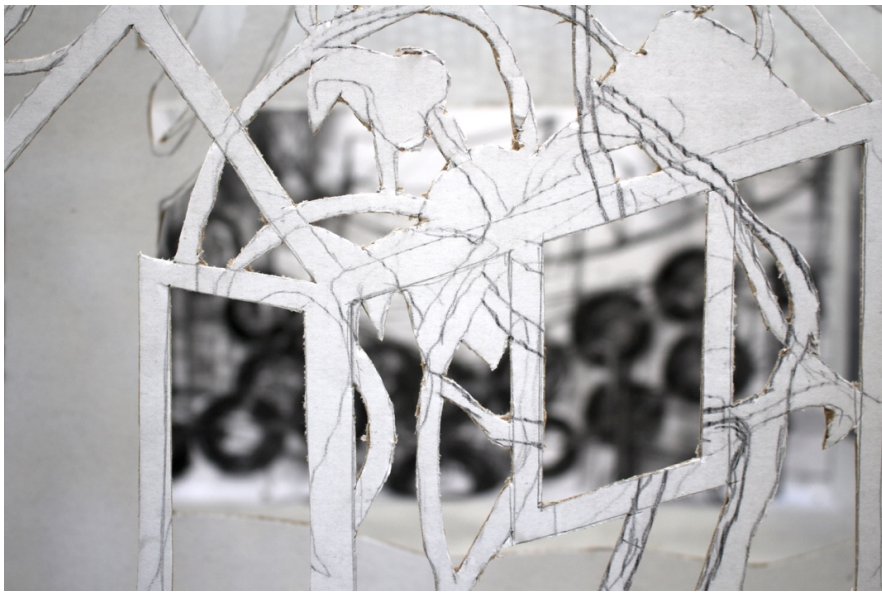
A PLACE FOR STUPIDITY

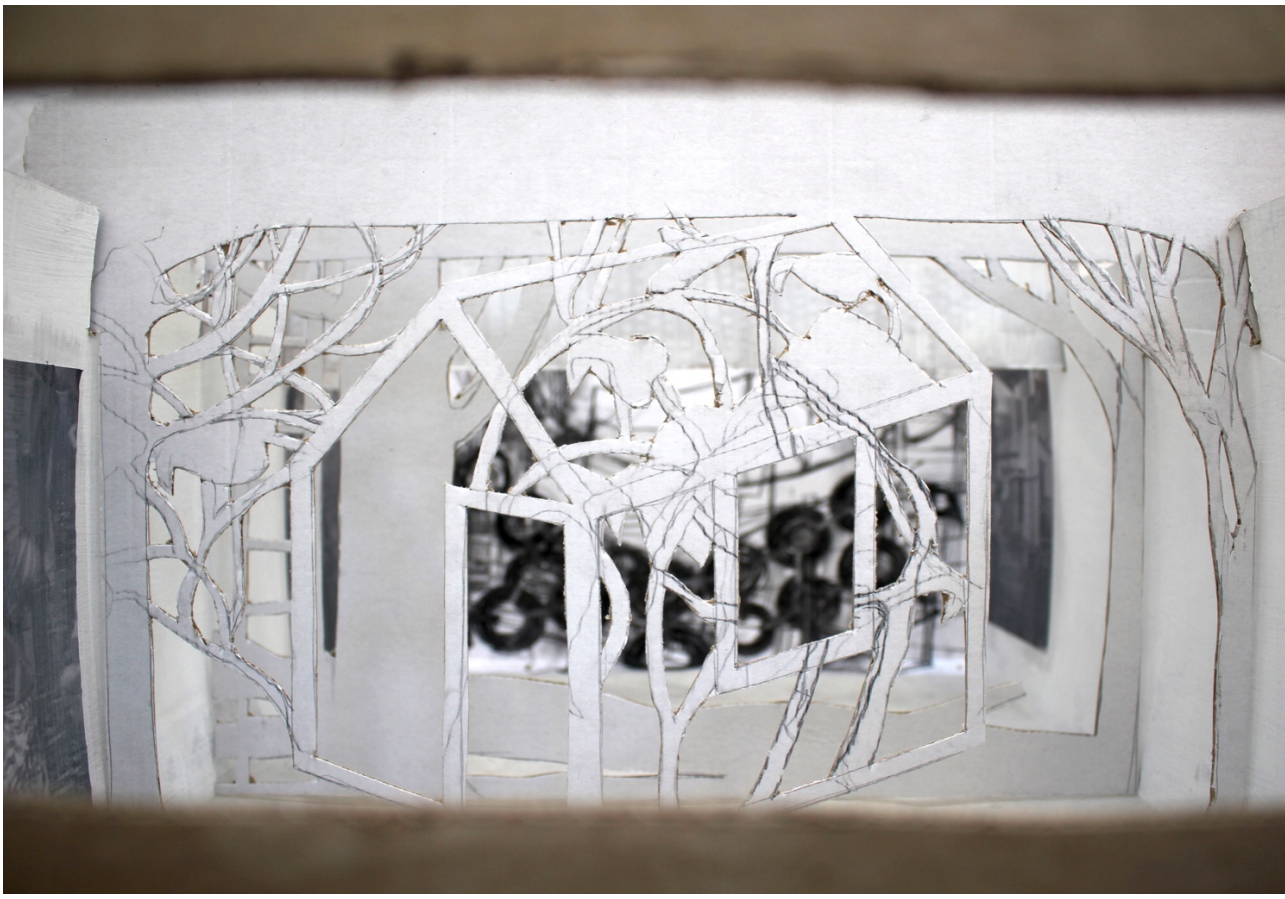
I depart from childhood memories of unsupervised learning in the arts. The unintentional learning which takes place in the borderlands of art educational institutions and events is situated in a diorama which takes the form of a reconstruction of a 19th century classroom structure, but is remodeled to facilitate wandering, escaping and hiding from supervision. The room can be observed through multiple windows but due to a wall placed in the middle of the room, following the vertical axis of the room, the room can never be fully overlooked. The room does not follow the natural laws of scale and must in that regard be considered more as an analogy of accumulating childhood memories like they would be able to occur in dreams. The room is just one of the participants in a tale of childhood anarchy, as are the hands that symbolise the discovery of the power of autonomous making and the materials which inspire processes of discovery and the outside world which infiltrates the room through the windows.

CHILDREN'S REPUBLIC

Young children's hopeful expectations when entering school at the age of four are preserved in images. The young child, according to the child centred approach of the Reggio Emilia child centres, approaches the world with preliminary assumptions or theories which are often too easily discarded as misconceptions in the eyes of adults but are in fact powerful incentives for the inquiry and learning of young children. Imaginary play, storytelling and drawing are children's ways to explore the validity of their assumptions. The transition a child goes through when reaching the age of four and entering primary education is supported by the theories this child has of the world he is about to enter. Experience will eventually teach a child to adapt the theories about school life to a concept of learning which is more generally accepted, and which is often not so positive as the preliminary optimistic theories.

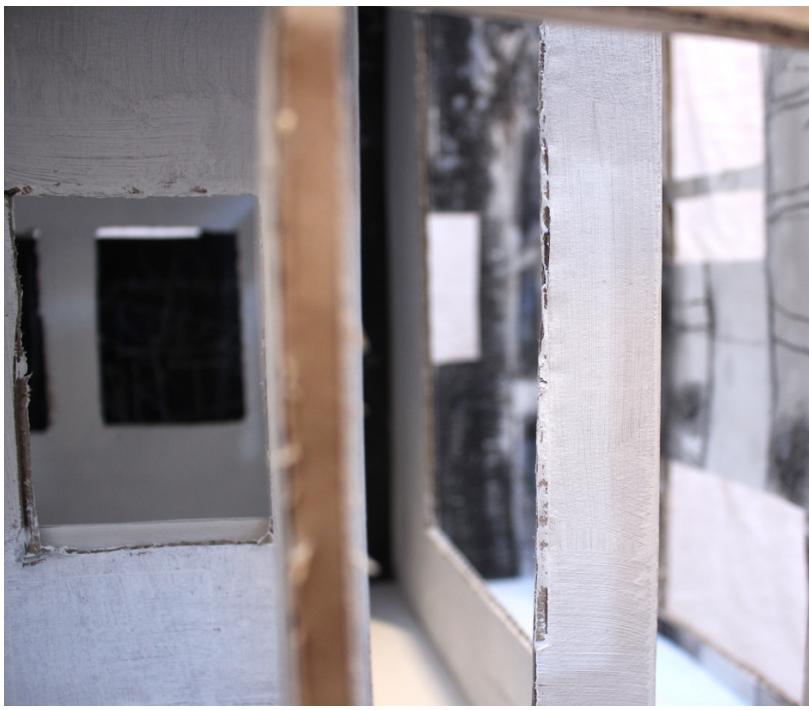






THIRD PEDAGOGICAL SPACE

Students in my university create spaces for themselves within the art school, where the rules of the art school can temporarily be withdrawn. This diorama, which consists of three boxes, a box in a box in a box like the Russian traditional Matryoshka dolls, addresses the quest for the margins when developing an identity as an artist. The impenetrability of the different zones of the diorama, which causes the effect that the space can never be fully perceived, addresses the fact that a thirdspace in education is never fixed but has to be continuously negotiated. The making of the dioramas is also a way to create a thirdspace for myself, a space in the margins for making where I can re-invent the different spheres which I inhabit as an artist, a teacher and a researcher.



ARTISTIC RESEARCH METHODS, MAKING AS INQUIRY

Sullivan (2006) argues that artistic research can be a way to integrate memory, lived experience and subjectivity to the construction of knowledge. In the relatively young tradition of art practice as research he distinguishes a number of terms to describe the employment of artistic methods in educational research including arts-based research, arts-informed research, a/r/tography and practice-based research. Practice-based research, or practice-led research (Hawkins & Wilson, 2017) is the term most commonly used for research within higher education programs that seeks to address art practice as scholarly research. Hawkins and Wilson argue that 'Significant progress has already been made and many institutions now recognise the validity of a practice-led PhD thesis whose content and argument is not focused solely on the printed word' (2017, p. 82). And although there are many domains where the fusion of science and art making break with the boundaries of the dichotomy of quantitative and qualitative research methods and despite the fact that affinities between art and science are much stronger than institutions might make us believe (Hawkins & Wilson, 2017), specific attention for visual research as a methodology is arguable especially in the domain of art education (Sinner, Leggo, Irwin, Gouzouasis & Grauer, 2006; Eisner, 2008; Hickman, 2008; Irwin, 2013; Sullivan, 2014). The element of making as a pivotal feature of art practice and art education is a way for educators to develop knowledge about their practice:

> To be informed and empowered requires information to be recreated in a vision of one's own making. And here, the operative word is *making.* As artists and art teachers, we live our lives by processing the world by any means we can and, in most cases, this relies on our visual acuity, creativity, and crap detecting capacity (Sullivan, 2014, p. 284).

Hawkins and Wilson (2017) propose a framework for practice-led PhD research they call QUEST, an abbreviation of the words questions, understanding, evaluation, synthesis and tenacity. Firstly, questions implies that as in any research project, a valid research question focuses the process of experimentation and critical making. Artistic research requires that assumptions are critically examined to provide the researcher with a conceptual model. Secondly, understanding relates to what is

referred to in PhD research as the original contribution to knowledge. Regarding the definition of knowledge, the authors cite Borgdorff (2012) who argues that in artistic research the role of insight and comprehension should be considered to be part of knowledge and understanding. As to the requirement of an original contribution, originality in practice-led research is not the same as artistic originality, according to Hawkins & Wilson:

> They are closely related: and as a rule an original contribution to understanding in research terms would normally result in an original work. But the reverse is not necessarily the case. Research is undertaken with the primary purpose of broadening and deepening our knowledge and understanding of the discipline or topic in question, whereas not all original artefacts are produced by artists with this same specific intent in mind (2017, p. 87).

The authors argue that not so much the artefact which is the product of artistic inquiry needs to be the original contribution to knowledge, but the way in which the artistic process has helped form understanding. Thirdly, evaluation defines the process of testing the outcomes of practice-led PhD's. Similar to the requirements for doctoral researchers to disseminate the on-going findings of their research for example in conferences or reviews, the artistic inquiry should also be subjected to critical reflection. Synthesis, as a fourth feature of the QUEST framework, explains the way in which the discursive and the non-discursive part of the research, the text and the art work, have to work together to address the same main research question. A synthesis of the two practices is a difficult process that, and the experience of doing 'two doctorates in one' which candidates report illustrates that, goes beyond the art work as an illustration of the written thesis and/or the text as an explanation of the visual art work. Hawkins and Wilson argue, however, that it is this synthesis which is essential because: 'research must include some form of textual description outlining the novelty of what has been discovered and the new knowledge and understanding that has been created' (2017, p. 88). It is this synthesis that makes it possible that outcomes are shared and can be challenged. Lastly, the concept of tenacity refers to the personal involvement and the willingness of the researcher to pursue the process until completion. The process of artistic inquiry in a practice-led research is more

personal and subjective than traditional scientific methods, which makes a connexion with the interpretative research paradigm arguable (Sullivan, 2006). Questions of an auto-ethnographical nature align with the methods of artistic research (Keally-Morris, 2016). The range of possible artefacts or performances which can be identified as the outcomes of a process of artistic inquiry is as endless as the forms and media that can be found in contemporary art practice, and any attempt to contextualise a specific research project within a pre-existing tradition is likely to raise questions about the suitability of media and techniques to communicate research outcomes.

The visual research which is part of this doctoral research project consists of the making of three miniature dioramas which focus on different, though partly overlapping, concepts of democratic pedagogy from an autobiographical perspective. Visual research methods (Gray & Malins, 2004; Sullivan, 2005; Hickman, 2008) are a valid way to inquire on the aspect of artist teacher pedagogy which relates to personal experiences and assumptions. In my practice-led research, I aim to investigate my own underlying ideal pedagogy. As an artist teacher, I have experienced the difficulties that confront ideals and ambitions. As a parent, I have experienced a discrepancy between my children's highly positive expectation of school and the actual reality. Not only is my research project largely motivated by these feelings of frustration and disappointment and the strong desire to reformulate educational ideals, my ideals are also relevant as a sort of hidden underpinning of my assumption that the artist teacher is a relevant notion to reconsider education.

The diorama in education is on the one side a method of showing instead of telling, used for example in museums of natural history, science etc. Dioramas are used to visually present biological, historical or cultural ecologies and are widely found in museums of natural history and historical museums (Sterzuk & Mulholland, 2011). On the other side, there are miniature dioramas in shoeboxes used in elementary and secondary education in the United States for students to visually present historical events, ecology, cultural scenes, or to visually depict literature, although not undisputed (Sterzuk & Mulholland, 2011). Recently, galleries in Paris and Frankfurt, Palais de Tokyo and Schirn, have curated an exhibition around the subject of the diorama. Next to historical material like the dioramas made by

Daguerre in the thirties of the 19th century, the exhibition shows work from a range of contemporary artists investigating the boundaries of the diorama like Mark Dion, Jeff Wall and Anselm Kiefer (Schirn, 2017).

The diorama offers a framework to involve aspects of space and narrative in a subjective way. Soja (1999) argues that science is too predominantly focused on the historical and social aspects of human existence and that in the discourse of human life, we should also study the spatiality of our existence. Spatiality as in human geography offers a more complex understanding of our existence. Sagan (2008) proposes that spatiality in education needs to be foregrounded as a new epistemology. According to Sagan, educational research and policy is biased by a focus on temporal qualities, which define lessons and curriculum, and the implicit references to spatial qualities in terminology (like for example as in 'higher education') only underline the lack of attention for the quality of space. Attention for educational space opens the understanding of studios and classrooms as emotional spaces and the question of ownership. She concludes to say that: 'It means asking whose emotional interactions are being foregrounded and whose denied by our traditional structuring of spaces. But surely risk-taking, emotional connectedness and a questioning of traditional structure are at the very heart of any creative project' (Sagan, 2008, p. 183). A spatial miniature construction of a pedagogical landscape as an image of democratic pedagogical performance is a complex artistic medium that allows me to involve different layers of knowledge and question aspects of agency and emotions. Lastly, the practice-led research answers to my personal need to integrate my own practice as an artist teacher in this doctoral research project, as an extra layer of what this research is about: how art practice informs teaching and researching.

THE PROCESS OF INVESTIGATING DEMOCRATIC LEARNING SPACES IN DIORAMA

January 6, 2015.

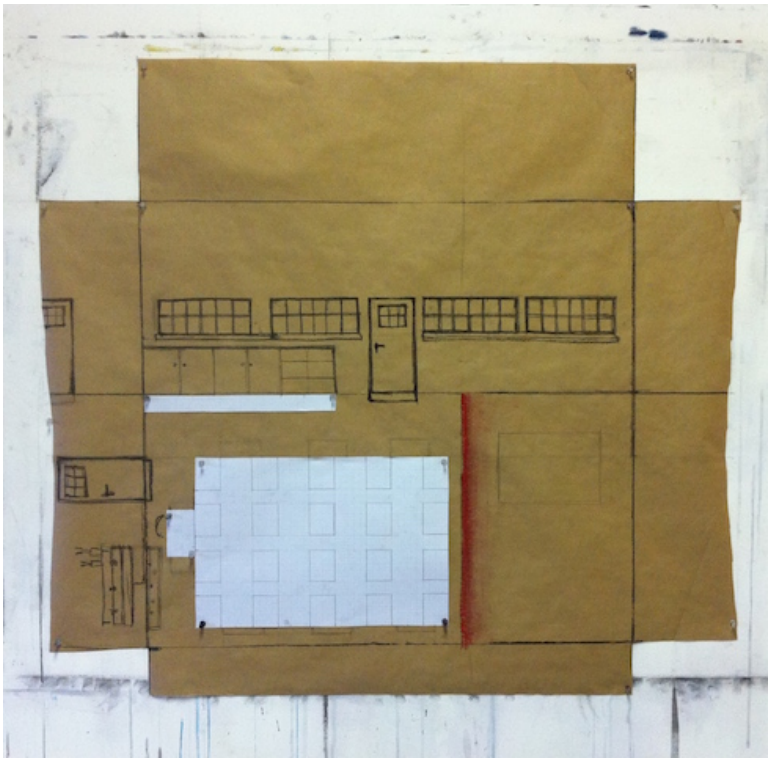


Figure 43: First attempt

Although I went to my studio quite unprepared today I did decide to start investigating the production of dioramas. I didn't have the cardboard I intend to use to build diorama's nor any of the tape, knives etc., so I started with the wooden box that was left over from the scenery of my daughter's school play. I do not particularly intend to use that box because I am afraid that the size will limit me too much but as there were no other materials at hand I decided to give it a try. Because of the limited size, I figured it would be best to start investigating Brent Wilson's "3rd space art classroom" (2008) as this example of democratic pedagogy can be situated within one single classroom. After measuring the box, I laid out one of the walls and the floor on brown paper, following the sizes of the box.

I made a classroom looking really old-fashioned and in doing so I mostly followed my own memories of the school I attended in 6th grade. Windows placed so high that no child would ever have the chance to see what's happening outside the

classroom, let alone outside school. When working on the floor plan I came across the issue of grid. Looked that up on the internet and found terrifying material on how schools and classrooms are supposed to be organised in the way of ergonomics and classroom management and efficiency and wellbeing. It could be interesting to dive deeper into that, but today I focused on table sizes, which was depressing enough. How could anyone be free, working on a 50x60 cm table top?

January 23, 2015

Figure 44: School and tables

I have been working on the first diorama over the last weeks and the first results are quite promising to me although it is of course only a very small beginning. After an initial outlining of a floor plan and investigating sizes and scales of a classroom, I started constructing a 3-d diorama just this week. From collected cardboard boxes I selected the one that could serve as a scale model for a standard classroom. Because I could not quite choose what aspect of democratic pedagogy to focus on I decided to build a scale model of an ordinary classroom, quite similar to those classrooms I have spent so may hours in as a child. The architecture of the classroom is not that of the seventies I grew up in, but is based on the older school buildings I have attended. I sort of wanted to start with the worst I think, building a scale model of a classroom where the windows are so high up, that children can't look out of the window when seated, with rows of tables just 50x70 cm square with aisles between them.

While building I considered the various options to work with such a diorama. I deliberately left the structure quite empty, because I would like to work with the scale room to explore aspects of grid. For my first photo session, I arranged the tables in a strict authoritarian order, that made my daughter suggest that I had made a scale model of a prison (*figure 1)*. I would like to investigate a little further what could be the effect of just arranging tables in the sense of democracy.

Figure 45: the classroom as a prison

Next aspect I want to investigate is how I can use the diorama to stage a pedagogical act. The first idea is to make small-scale figures which I can use to illustrate various interactions or performances and take photographs of the staging.

March 15, 2016.

Yesterday I started with my investigations of the quality of the space at the art class at the grammar school and the way the artist teacher defines and inhabits this space. I have started quite unprepared by making a scale model in brown cardboard of Jill's classroom, which took most of yesterday and is still quite an unfinished model. I found a floorplan of the school to underpin the size of the room. So now I made a box of the right proportions. I have included a storage room at the end, windows on one of the longer sides and a door that opens to the corridor opposite the windows. Apart from the found floorplan, I used the photographs I took while doing my observations, to scaffold my own memories of the room.

Figure 46: Rooms, door and storage room

The tables I used to make it a proper classroom were the ones I previously made for the “traditional classroom”, which looked like a prison. They have the right proportions and sizes but they are all different and stand rather wobbly. What irritates me is that they draw too much attention, while in fact the real tables had a very good ‘work-surface’ quality. That means that will I have to make new tables. The work surface is important, not only the grid of the room. (tables are put together in groups of four).

Figure 47: Wobbly tables

What really bothers me is the detail of the room which I do not feel like making. If I would decide to imitate the rather messy (organic) quality of the class, I will have to produce a load of small details and pile them up. Even if I succeed, these will probably just look crap. Another option would be to draw these and find a way to add these

drawings to the model. I have tried out a few things with photographs but this didn't really work. Options: I make drawings of the room of what I think is relevant for the room to make it Jill's own space; a space which underlines the status-apart or autonomous zone. This can be subjective and I will gradually abandon the photographs and make it my own.

I have also done some experiments with wax figures and suddenly noticed that I had made a mother and child ensemble. Putting these in the model gave the classroom a whole new quality or narrative: that of the mother bringing the child to school, leading it in. After placing them hand in hand, I could no longer see a teacher in the larger figure. Option 2: make a wax figure for the teacher and clay figures for the students. Make various models and types (standing, walking, sitting, working, talking, hanging, etc: stereotypes). The flexible teacher figure will be able to interact with the static student figures. Alternative option is to draw the figures which inhabit the room.

Figure 48: Mother and child

After working on this for hours, I started reading Sullivan. Great! Continue with this and make notes. (But not knowing why I am making this diorama still bothers me.)

March 16, 2016.

I was so frustrated yesterday, at the end of the day. This is not going to work; it isn't only really complicated to actually make a satisfactory diorama with my limited artistic abilities but I was in a total loss as to what (and why) I was doing. Am I making a

diorama of my impressions at the grammar school, to illustrate issues and themes which I have observed but are too subtle (!) or too complex to grasp? Or am I just making a very poor illustration of otherwise quite interesting observations and by doing so, taking the strength out of my observations? Or is this actually related to another question, on my ideals for a school/pedagogy? At the end of the day, after making hideous clay figures all day, I was completely lost. I thought I would better skip the whole idea. Woke up this morning with a plan though, so I will just write it down before it slips away again.

I will focus on the group critique situation. This means a lot of student figures standing around a table, in various poses. Some students do not take part in the critique and they will be added as figures in the periphery of the class; light clay figures sitting, working at the other tables. The group will consist of light clay figures. This is meant to illustrate that they are not actors in this scene, but merely a part of the scenery. Jill and the students whose work is being discussed are to be made from wax. This will give me the possibility to 1) make them stand out from the group in a very strong visual form and 2) make the figures slightly flexible so that the interaction can be staged as a process. Two other aspects that need working on are the tables (too wobbly, see yesterday's notes) and the background. I will draw the walls of the classroom with all the details on semi-transparent paper that will cover the three walls and add only some minor details in clay figures (computers, etching press). This will allow more detail but will give a certain balance in the model; calm.

November 20, 2016.

What I have planned to do today, is to write up as much as I can about my plans for the practice-led research and why I want to do this. I will try to pin down what it is that attracts me to do this but also where the weak points and pitfalls might be. After my last notes, I have not kept a journal of my work and I will start with an update. Diorama 'The critique' was completed according to plan. I drew the backdrop which gave the diorama a rather messy look that aligned more with the grammar school classroom. I made new tables from design foam board which were more stable and proved to work well as working surfaces. The only problem is that they are white, which created a rather different quality to the surfaces, becoming more central and attracting

attention. The problem that still bothers me is that I had to leave out a lot of details and I did only one wall, proportions weren't working and I felt limited by that. Realism is definitively getting in the way. I have also tried to paint a backdrop for the windows, the sky over the city, to underline the openness of the classroom to the outside world, contrasting to the rather closed off quality to the rest of the school but that drawing failed. It could be something to work on for further development.

Figure 49: 'The critique'; tables made from foam board, all figures made from light clay. (March 2016).

Figure 50: The critique, view from a window.

The real problem proved to be the figures. I am no good at making clay figures, not to mention the wax figures which are even worse. Proportions aren't right, they have no

expression and they are not flexible enough to arrange different scenes or interactions. So, I could only make one formation of group critique. That only worked (really worked) when photographed from the top. Taking pictures through the windows or door exposed too much of the clumsiness of the figures. I have also been making some drawings based on my photo's which do have expressive qualities, especially of the relation and interactions between the art teacher and her students, but I didn't do any tests to use these drawings in the diorama. I might consider doing this in a second round (make 3-dimensional figures in the diorama as a peepshow.)

Figure 51: The critique, view from above

After a week's work, I found that the photographs taken from above have the most expressive quality. This provided me with some material to show and discuss with my supervisors. I could see possibilities but still couldn't answer the question whether this would really be an interesting and valid contribution to my research. In the months that followed I showed my work to several people and discussed the quality. Received some warming reactions but realised that I am still in doubt what purpose the practical work will serve. In the summer holidays, I drew up a very roughly outlined plan to continue with the dioramas.

December 19, 2016

After the summer holidays, I devoted another week to work with the dioramas before returning to Chester in September. I decided to leave the first one be and proceed working on the second diorama, based on my observations at the Anna case study. I

did not take any notes at the time, so my journal can only report the memories of the working process.

I spent some time making a new box with approximately the right proportions, that are already different from the other one. I have by now built four boxes (the traditional class room, a Room 13 Hareclive model, the grammar school classroom and the extra school hours studio room) which have similar scales.

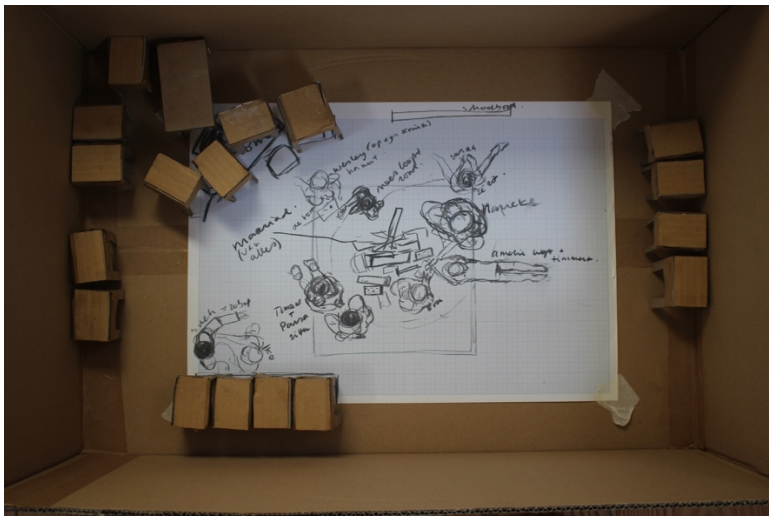


Figure 52: Preliminary diorama 2: mess

Practically, this implies that I can use the tables and figures from the one diorama in the next. What I want to express in this new diorama is the idea of mess, of third space, of collaboration, equality and other concepts. I designed a floor plan and worked with some of the cardboard models of tables to create a working environment which appears to have originated by accident. I did not even take any photographs as supporting evidence, as I soon encountered a similar sense of disappointment regarding my work. In order to improve my production of clay figures I started making sketches of some of the children I photographed. When making the drawings I knew that I would never reach this level of understanding and expression in the clay figures, although I could still see the value of 3D models of classrooms. And then there was this nagging question of how this was ever going to express my ideals for a truly democratic, radical artist teacher pedagogy.

As I am not sure that describing all these feelings of failure is productive, I think it is better to try to explain the new plan which I intend to work on next. What I figured out, is that I need to stay as close to making drawings as I possibly can. Drawing being

my preferred and most skilled medium, I will be able to concentrate more on the themes which I want to address in the dioramas and less on the crafting of the figures. On the other hand, the three-dimensional boxes give me the possibility to make a sort of small scale installations that bear similarity to some of my other work. The drawings will interact with the spatial arrangement in a way that offers me the possibility to step out of the figurative reproduction of observational material or illustrations of concepts. As I have not had time to concentrate on drawing for months, I am really looking forward to spending my holidays drawing.

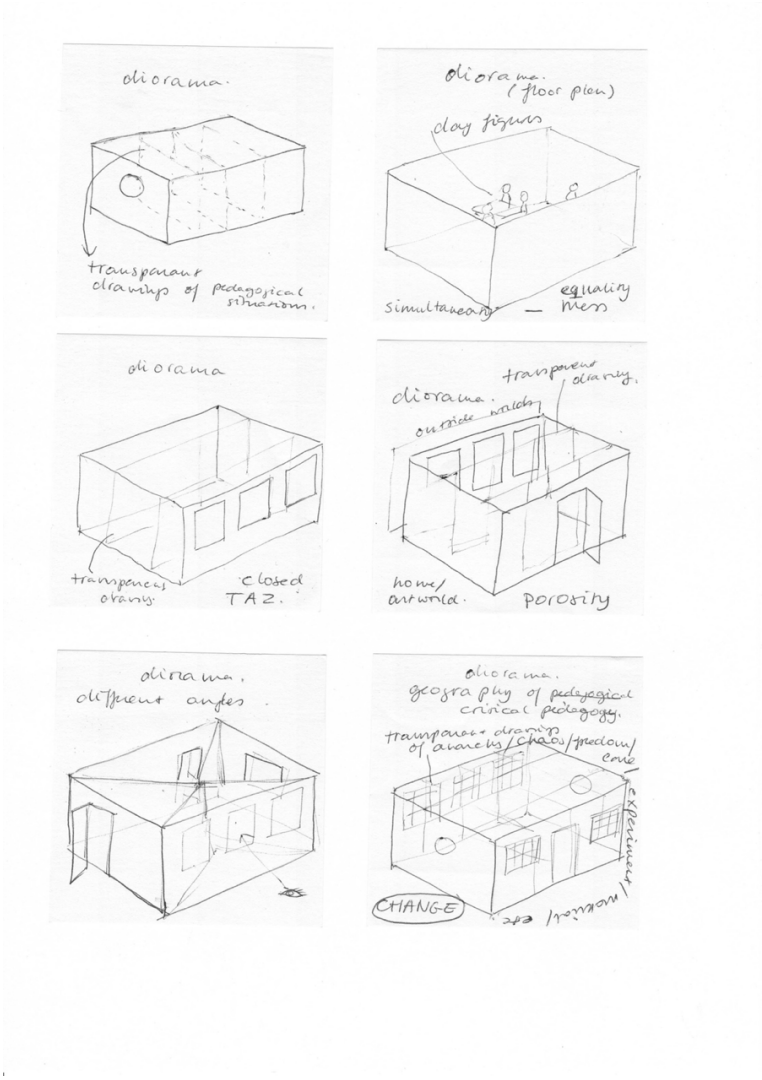


Figure 53: Plans for dioramas with drawings

December 30, 2016

After three, more or less, productive days in my studio, the basic work on the second of the dioramas has come to a point where I can start to recognise some of the ideas which I would like to express. The second diorama is loosely based on my observations from the Anna case. The design of the room bears similarity to the classroom she worked in and I have used some of the photographs I took during my observations there, to base my drawings on. The theme of the second diorama is the Temporary Autonomous Zone or Children's Republic. The idea of autonomy, mess and simultaneity which children express when being absorbed in their work and play. There are still problems to solve, like how to illuminate the diorama with small lamps, draw a backdrop of Nielsen's ship-like structure instead of using a photograph, think of a way I can integrate the floorplan and figure out how to use furniture scale models.

Figure 54: Transparent drawings

Figure 55: Transparent drawings combined

It proved really hard to make photographs of this type of diorama, though. This unforeseen problem forces me to reconsider my earlier decision to consider the photographs of the dioramas the actual product for my practical research. I could consider two options. The first is to use the actual boxes as my product, and the second option would be to ask for professional help making better photographs. I will probably do both. I will proceed with drawing the backdrop, and then continue with the other dioramas:

1) The studio: authentic model/porosity/third space (based on the Jill case)
2) Heterotopia/tearing down walls/escaping surveillance (based on memory and architectural models)

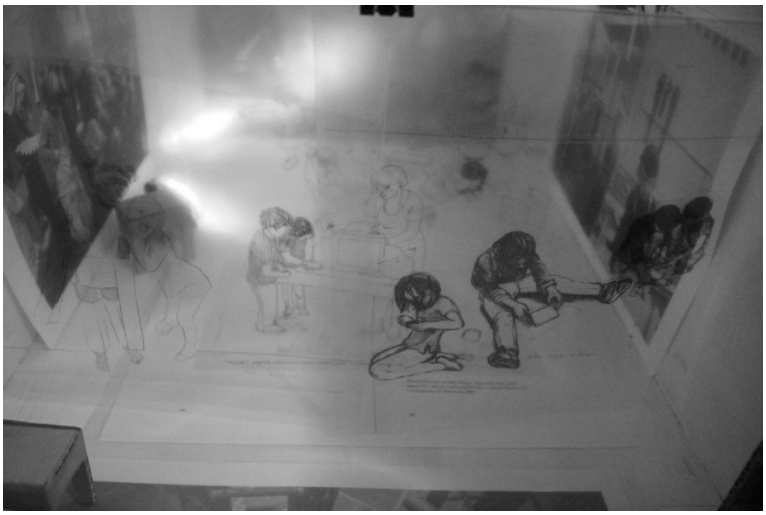


Figure 56: 'Children's republic' in progress

January 2, 2017

Figure 57: Preliminary diorama 2: Overview

I ended up with a to do list of things which I still need to solve. These are not artistic problems though, mainly practical which will not have major effects on the diorama as a whole. This could be solved later.

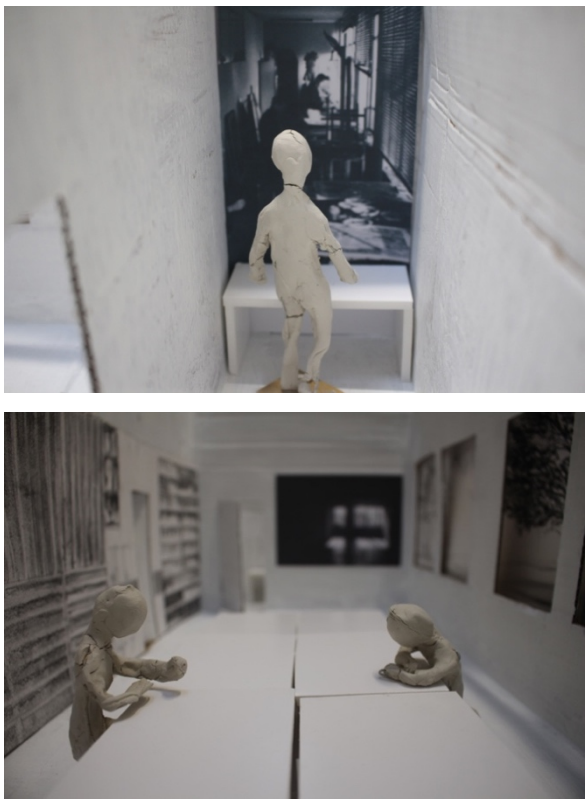


Figure 58: Preliminary diorama Third Space and the authentic studio

The second diorama is different from the first. I used some elements from my previous try-out diorama with the group critique, but the result is quite different and more complex. The theme of the diorama is the studio, the way we use the archetype of the artist studio to create possible geographies of authenticity, of concentration and artistic identity. The classroom has a porous quality; it is open to include worlds of professional art practice. The studio also contains an illustration of Brent Wilson's (2008) and Richard Long's (Room 13 Hareclive, 2009) personal testimony of third space pedagogy. Elements I used to create these concepts are a drawing of the outside world, a photograph of an empty studio space, students working on one big table, while the other student works in his own private studio in the storage room. The storage is moved to the classroom, as an archetypical element of art school. There are no layers in this diorama, but I used the effect of three different peepholes, to make

the image more complex and layered, and I will add another peephole in the lid I will make. The windows have a function to look out to and draw in the outside world.

January 5, 2017

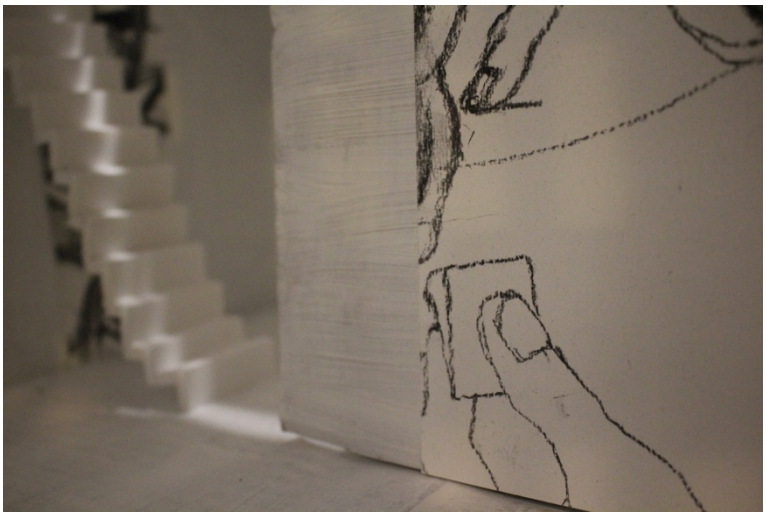


Figure 59: Diorama: 'A place for stupidity'

This is my last post on the making of the dioramas in this Christmas holiday. The task I had set myself to make three dioramas has come to a point where I would first like to discuss my findings and artworks with my supervisors before continuing. The last of the dioramas has taken shape while I was working on the other two, as a sort of escape route for every thought and image that emerged during the work. I had these ideas stored, but when I finally set myself to work on the third diorama, I found that I did not actually need these plans, but that everything fell in its right place anyway. This is the one that expresses what cannot be explained from my observations or from the references, but that most deeply connects my research with my own childhood memories, my expectations and ambitions, and my ideals. The concept that the third diorama addresses can be recognised in Kentridge's theories on the studio (2014) and aligns with the studio and artistic practice as a form of free-space or heterotopia (Wild, 2011). It is where ideals are substantiated in the experience of entering a room where risk-taking, materiality and autonomy can be explored. It is a room without surveillance, an open room where it is safe to experiment and experience making in its physical qualities. Needless to say, this is my preferred room.

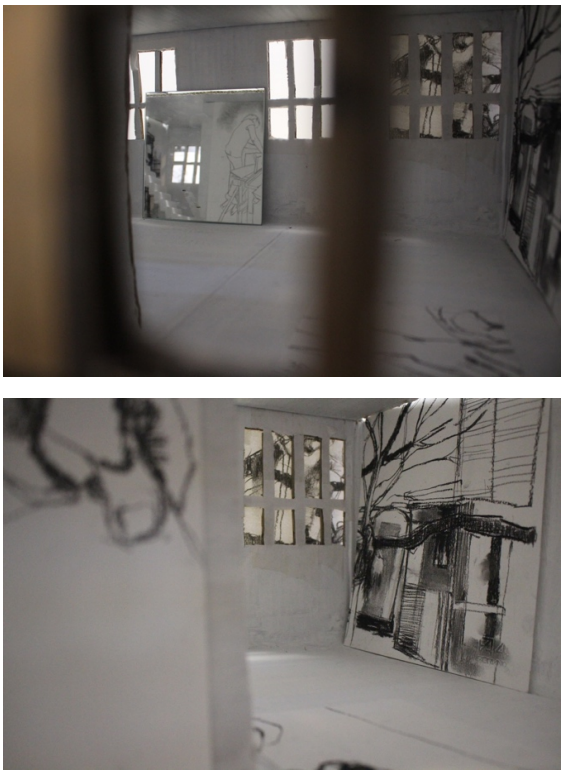


Figure 60: 'A place for stupidity'; Looking in from different angles.

Epilogue (March 21, 2018)

The elaborate process of groping which has been described in the preceding pages has taken up a working period of almost three years and ended with the making of 'A place for stupidity'. By making something I did unintentionally to escape from the frustrations of the process, I found the medium and the expressive language which I had sought for. 'A place for stupidity' became the point of reference for the other two dioramas, both of which I completely reconstructed afterwards. The three dioramas, A place for stupidity, Children's republic and Pedagogical Thirdspace, photographs of which are included in the first section of this chapter in the form of a visual essay, address aspects of spatiality of democratic learning and teaching based on my own autobiography as a learner, as an artist, a mother and a teacher. Once the problem of finding a visual language was solved, the making of the final dioramas was as enjoyable as making art can be. The pleasure and concentration I found in constructing the work and photographing was comparable with the pleasure being immersed in drawing or printmaking gives me, which motivates me to argue how important it is that we are

attentive to the subjective and the emotional as valuable resources for understanding. Looking back, I can see that I underestimated the expressive quality of a miniature space and for a long time limited myself by the demand for a representation of social interactions. I argue that it is through making and failing and making something else that I discovered my own sensibility for aspects of space and the significance of space for democratic teaching and learning.

Figure 61: Tate Exchange: presentation in the gallery (March 14, 2018)

The making process of the dioramas, which contributed to the understanding of the artist teacher and democracy in a metaphorical and personal way, was recently concluded by a presentation of the work in Tate Liverpool, by participating in a Tate Exchange event in March 2018 called 'From Mittens to Barbies. Art Based Education Research' (Tate, 2018). Together with an international group of PhD students I had the opportunity to present the photographs of the dioramas to colleagues and gallery visitors, invite visitors to participate in a creative inquiry of democratic learning spaces using materials from the dioramas and create new temporary experiments by collaborating with other students.

Figure 62: Poster to announce the event at Tate Liverpool

Reflection

One of the main worries of my work as an educator and a researcher is that I will eventually have to give up being an artist. The tension between being an artist and a teacher and researching the artist teacher, which I now experience, corresponds with the tensions that the artist teachers in my research project have in balancing their own art practice with teaching, and which motivates them to explore ways to fuse their different practices in creative ways that change the nature of pedagogy. The practice-led inquiry which is part of this doctoral research project investigates the images and spaces that I embody as an artist teacher. The result of this inquiry is a series of photographs of small scale dioramas which address different though partly overlapping aspects of my own autobiography and themes which also emerge in other parts of the research.

The first diorama *A place for stupidity* addresses childhood memories of wandering through transitional spaces and investigates the emotions and ways of being which work as a hidden underpinning of my pedagogical ideals. The childhood memories that the diorama refers to take place in the seventies of the 20th century, within the context of Dutch art education, a period when art education was under the influence of critically inspired theory of Visual Communication and the movement of 'Free Expression', approaches that aim to emancipate the child through art. The critical emancipatory tendencies in art education which were so characteristic in the seventies when I was a child, have been greatly criticised in the Netherlands and were followed by more pragmatic and eclectic approaches to art education which strive to emancipate the domain of art education as a serious school subject. The influence I experienced as a child growing up in the heritage of critical art pedagogy is that of a persistent conflict between tacit, embodied ideals of art educational practice and the need to conform to art education in schools and institutions.

The second diorama *Children's republic* is modelled as a miniature theatre with different zones which express the various layers of understanding and imagination which are still very much intertwined in a young child's mind. I borrowed images from the memories I have of my youngest son's imagination of school and mixed these with the imagery I have developed to refer to my memories of him. His

hopeful expectations are a driving force in my work as an educator and in my conviction that schools need to address the needs and qualities of children or students on a basis of equality. The title of the third diorama refers to Brent Wilson's autobiographical narratives of a third pedagogical space. As a student, Wilson had been granted his own working space by his art teacher, in a vacant room in the school, that allowed him to develop himself artistically. Later in life Wilson came across teachers doing that same thing for their students, creating spaces in the margins of schooling.

'Spatial arrangement is important as all practices are performed in relation to their location' (Krauss, 2015b). Pedagogical space plays a crucial role in this research in bringing together theoretical knowledge, empirical knowledge and tacit knowledge as a way to understand the complexity of artist teachers' pedagogical practices and democratic pedagogy. The role of space in education is however not only about classrooms and tables, but purports to stress the relevance to consider both teacher's and learner's physical presence in the learning space. My dioramas are void of bodies and furniture, but they are spaces for the body to interact in a learning constellation in a way that is emancipatory, inclusive and critical of hierarchies and power.

CONCLUSION

This research takes a multi-layered approach to the research subject and I would like to underline the relevance of a holistic understanding for the complex subject of artist teacher pedagogical practice. Themes which emerge from the analysis include hybridity, uncertainty and thirdspace and it is through methodological triangulation that this research aims to unpick how these concepts work to define the pedagogical practice of artist teachers. How this worked in the practice of conducting this research often felt like a tentative process. The separate threads have been followed as distinct parts of the research which sometimes touched but more often seemed to follow their own laws. The result aligns with the complexity of the practice.

The literature review provides concepts of hybrid practice and engaged pedagogy and helps underpin how these concepts work to define artist teacher pedagogy. Taking distance from the subject by looking into theory and pre-existing research and practices enables me to demystify some of the predominantly binary representations of the artist teacher concept and work out a more complex understanding of this dual practice. The empirical research unpicks a multifaceted, personal and local aspect of practice. There is real-life knowledge incorporated in the practice of artist teachers which opens up for a more diverse understanding of artist teacher pedagogy. The – at the same time critical and caring – nature of these practices is observed and interpretations focus on the implications of uncertainty and conflict. The dioramas investigate the relevance of space, ambiguity, playfulness and a sense of privacy in my own experiences.

In order to explain how these different layers in the thesis work, I propose the metaphor of gradually approaching the subject. Starting from a historical perspective of the literature review, the research focusses on the social aspects of the artist teacher and further concentrates on the significance of locality when inquiring on practices. The practice-led research adds another layer of understanding to this research and through the creation of poetic visual metaphor aims to unpick the role of autobiography in the understanding and formation of democratic learning spaces. The dioramas make understanding of artist teacher and democratic pedagogy more

layered and complex and deconstruct simplistic representation of a complex social reality. Taking multiple modes of inquiry also addresses the traditional binary dichotomy of theoretical and empirical research and the binary tradition of the study of human behaviour from historical and social aspects and allows room for an understanding of artist teacher and democracy in its spatial implications.

The aim of this thesis is to analyse artist teacher practice within a framework of democratic pedagogy. The subject of the thesis is approached through three different modes of inquiry and an answer is found in the patterns which emerge when weaving the different strands of the research together. Firstly, the artist teacher is an example of a hybrid professional practitioner. Art making and teaching are highly integrated to the extent of a blurring of practices which challenges the binary opposition of artist and teacher. Secondly, the hybridity of the artist teacher identity implies a hybrid pedagogical practice where the traditional boundaries of both the artistic domain and the educational domain are transgressed and myths about art and school lose their relevance. Characterizing elements of the hybrid practice of the artist teacher include among others uncertainty, experience, conversation, equality, inclusion, risk-taking, care, sensitivity, tacit experience, play, flexibility, and conflict. The hybrid practice of artist teachers implies a margin or a thirdspace, an ambiguous place which breaks with hierarchies and binary opposition on multiple levels and therefore opens up for learners to be included and participate. The artist teacher as a hybrid practitioner embodies ambiguity and openness and this implies multifaceted practices of engaged pedagogy.

I have argued in the methodological chapter that my insider position as an artist/teacher/researcher challenges the dichotomy between the academic and the practice and why this emancipates artist teachers. The main argument in the conclusion implies that the hybridity of the artist teacher challenges the binary logic which divides artist and teacher and out of this disruption of traditional domains a thirdspace opens up which enables democratic, engaged pedagogy. Following this conclusion, I would like to discuss how the implications of this thesis as insider knowledge and the implications of artist teacher pedagogy as a democratic model of teaching and learning coalesces.

Insider knowledge of teachers informs on the multifaceted understanding of teaching and learning which is demonstrated in the complex practice of teachers. The act of unpicking this knowledge in research is an act of emancipation, according to Christianakis (2008) because the bottom-up approach of local, real-life inquiry of practice is able to (1) deconstruct simplistic representations of practice, (2) demystify ruling hierarchies and binaries and (3) open up for a more diverse understanding. As I have argued in the methodological underpinning of this thesis, my position as a researcher is partly informed by insider knowledge and I have aimed to speak on behalf of the participants as a member of this informal community, in order to give a voice to those professionals who do not identify with a simplistic model of professional practice but who make an effort to balance their practices in the margin between two paradigms. In this thesis, I demonstrate that research suffused with insider experiential knowledge on the artist teacher challenges the binary logic of artist and teacher and opens up for an understanding of a thirdspace in art education, which is a place in the margins with radical openness for democratic pedagogy. The thirdspace aligns with radical thought in postcolonial theory (Soja, 1999) as well as in feminist theory (hooks, 1989) because it opens up a public sphere for marginalised groups (Negt & Kluge, 1990), where dominating hierarchies are challenged and a voice is given to all those participating which are otherwise 'othered' or silenced (hooks, 1989; Rancière, 2004). In order to contribute to an understanding of artist teacher pedagogy as a democratic practice I propose to conclude my argument by looking at three dimensions of the pedagogical relation: (1) participants in the pedagogical relation, (2) the pedagogical act and (3) the pedagogical space.

The participants in the pedagogical relation in my research are the artist teacher and the (artist) learner. The artist teacher experiences opportunities and obstacles in the combination of two professional careers which not only affect the artist teacher on a personal level (Thornton, 2011), but which also affect identification with a professional role. Because of the fact that there is no generic model of artist teacher practice, which can be explained firstly because artists often employ very personal strategies (Hall & Thomson, 2016) and secondly because the extent to which artist teachers identify with either of the roles and the extent to which these practices are fused also varies, a multifaceted picture of practices

emerge. The diversity of practices and of artist teacher identities has scope to deconstruct a simplistic model of the teaching profession. The deconstruction of a traditional model implies that there is room for a new construction of the professional role which no longer needs to be an all-knowing authority but which can embrace uncertainty and not-knowing, making the artist teacher step down from the desk and take risks (hooks, 1994). Allowing the 'other' identity of the teacher, which in this case is the identity as artist, to be included in the pedagogical relation transforms the teacher from a neutral institution to a body among the other bodies in the classroom who after all are also not neutral but who all bring their individual identities which also constitute of multiple roles. hooks argues that teaching is a performative act (1994, p. 11) which implies that teaching is something we do rather than something we are and that a teaching role can be socially or historically constructed, or be reconstructed to change the nature of pedagogy. Butler explains that performativity 'must be understood not as a singular or deliberate "act,"' (1993, p. xii) but as an iteration of practice and discourse. This complex process of how identities are defined and renegotiated also manifests itself in the formation of artist teacher identity (MacDonald & Moss, 2014). As a consequence, there is room for the (artist) learner to also deconstruct simplistic representations of learner identity, of student or schoolchild, into a more complex layered identity. Engaged pedagogy, as hooks (1994) points out, implies teachers taking the risk of becoming personally engaged as a prerequisite for learners to be engaged and emancipate themselves.

The pedagogical act in this thesis centres around the disclosure of art and what it implies to make art or be an artist. I would like to argue that it is the artist teacher who enables the demystification of hierarchies in art in such a way that art itself becomes a thirdspace. History of art traditionally concentrates on male, white artists with a reputation of artistic genius and denies the 'other' voices and stories which make up an inclusive story of art (Haanappel, 2012; Zijlmans & Van Damme, 2008). In art education, the arguments to embrace non-canonical art as well as the more traditional hegemonic art curriculum in order to democratise and decolonise art education are disputed by worried art educators who fear an ever-expanding curriculum (Wilson, 2003; Steers, 2007). Authentic art education strives to include both the professional art world, visual culture and child art and it is argued that

learners have to be given a pivotal role as co-selectors in this transition from canonical to a more democratic representation of art history (Wilson, 2003; Hoekstra & Groenendijk, 2015). The hierarchy which exists in art history and in the contemporary art world between high art and art made by non-professionals is not however challenged by broadening the curriculum. This implies that myths about artistic genius and the art work as an object pertain. Sholette argues that hierarchies in the art world can be explained from the economic factors which allow only 'a few superstars' (2016, p. 176) to have economic success and force most of the artists who graduate from art school to spend their professional lives as the dark matter of a surplus working force in art. This is a consequence of capitalist economics and is reproduced in the system of higher art education. The hierarchy can be challenged however when local artists interact with communities and create 'a moment when a less hierarchical, more intellectually porous idea of art emerged' (Sholette, 2016, p. 177). Artists who work in communities leave the demands about artistic genius of the hierarchical art world and 'can focus pleasure, anger, and resentment towards the possibility of imagining a radically different social and cultural terrain' (ibid, p. 180). Artist teachers can be defined by similar parameters which Sholette uses to define the 'collectivized' artist in the sense that artist teachers are professionals who generally are not part of the art world establishment and can therefore be considered to be dark matter, and who actively engage with communities or, to be more specific in the case of the artist teacher, with communities of learners. The 'lived' experience of being an artist is embodied in the artist teacher and this helps to demystify the persistent hierarchical idea of art. The real-life knowledge of artist teachers also opens up for a more diverse understanding of artistic practice. When the subject – the artist teacher – and the object – art practice – are integrated to the extent of an embodiment of practice and knowledge and when it is evident that the subject is not a 'male, white creative genius' but is a body among the other bodies in the classroom not only are the dichotomies of high art and low art challenged, but also the dichotomies between subject and object, between teacher and learner and between art and pedagogy become negotiable.

Throughout this thesis, the metaphor of space is predominantly used to refer to a position in the margins of education, to what is also addressed as a thirdspace.

This thesis also addresses the notion of space more literally for example in the analysis of classroom practice and the quality of studio space and in the construction of miniature democratic learning spaces in the dioramas. In educational theory and policy, there appears to be a lack of attention for the meaning and emotion of space and a denial of the significance of 'transitional spaces' (Sagan, 2008) something which aligns with traditions in the study of human life (Soja, 1999) where the 'spatial turn' has only relatively recently found a position next to the historical and social aspects of human life. Human geography is the field of study which investigates 'the complexity of the social, the historical *and the spatial*, their inseparability and often problematic interdependence' (Soja, 1999, p. 261). Soja argues that everything has a spatiality and that it is this trialectic of dimensions which has the scope to allow more complex analysis than allowed by the traditional binary logic. Within this spatial dimension Soja identifies perceived space, conceived space and lived space, the implication of which has been explained in the theoretical framework of this thesis. Feminist and post-colonial theorists like hooks (1989) argue that spatial imagination is required to change prevailing hierarchies. An analysis of the human geography of artist teacher pedagogy is therefore valuable in order to further deconstruct binary simplifications and an investigation of the pedagogical space of artist teacher practice contributes to the political understanding of artist teacher pedagogy as a practice of democracy.

In this thesis, I have referred to the mythological opposition of artist versus teacher as a dogged concept which limits the understanding of artist teacher pedagogy. Simplistic binary representations of the world like dark versus light, air versus water and male versus female are the organizing principles in mythology, according to Levi-Strauss (Meletinskij, 1976; Macey, 2000). In fairy tales however, the organizing principles have more complexity and as cultural artefacts fairy tales represent a layered perception of the world. The three layers which can be identified in fairy tales correspond with what Soja (1999) calls the trialectics of spatiality: a lived reality, a believed reality and a wished-for reality (Rijswijk-Clerkx, 1992), the latter of which could also be understood as heterotopias and utopias (Foucault & Miskowiec, 1986). And where myths have traditionally served a sacral function, reserved for initiated

experts, fairy tales have been the domain of non-experts like women and children (Meletinskij, 1976). When trying to deconstruct myths around artist and teacher, a different kind of storytelling is required which allows for complex layers of meaning and includes practice as knowledge. The story of the fairy tale figure of the drakaka, as an example of believed reality, and my own production of miniature dioramas, as investigations of lived space, contribute to the diverse understanding of the hybrid professional practice of the artist teacher and the implications for pedagogy.

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APPENDIX I

LIST OF ACADEMIC PUBLICATIONS AND PRESENTED PAPERS

Hoekstra, M. (2010a). De rol van de kunstenaar in Toeval gezocht. [The role of the artist in Toeval gezocht]. *Cultuur + Educatie: Vol. 27. Max van der Kamp scriptieprijs: vier nominaties en een winnaar. [Culture + Education: Vol. 27. Max van der Kamp thesis award: four nominees and a winner].* (pp. 8-28). Utrecht, Netherlands: Cultuurnetwerk Nederland.

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Hoekstra, M. (2017). *The implications of the artist teacher on pedagogical practice.* Conference paper. International Journal of Art and Design Education Annual Conference. Dublin, Ireland: University of Chester.

APPENDIX II: PUBLISHED JOURNAL ARTICLE

The Problematic Nature of the Artist Teacher Concept and Implications for Pedagogical Practice

Marike Hoekstra

Abstract

The main argument of this article is that the problematic nature of the artist teacher concept might not be the duality between art and education, but might refer to a limited understanding of education, in such a way that art would appear to be contrasting to education. A different definition of education is required to understand the qualities of the artist teacher. Pre-existing pedagogical practices where children initiate their own learning, like Reggio Emilia and the Dutch project *Toeval gezocht*, transcend the boundaries of the educational paradigm. These democratic pedagogies can inform the notion of 'artistic teaching' in such a way that the artist teacher concept is no longer one of conflicting paradigms but instead becomes a critical model for teaching.

Keywords
artist teacher, democratic pedagogy, teacher qualities, visiting artist, Reggio Emilia

iJADE 34.3 (2015)

Introduction

When discussing quality in art education, it has struck me that very often a 'good teacher' is passingly connected with him or her being 'also active as an artist' (Haanstra 2001; Hetland 2013; Wilson 2008). This is a concept that implies an individual who combines artistic activity with a teaching profession and who is a better or a different teacher because of this dual professional practice. This concept, however, does not tell about the qualities of her or his teaching, nor does it tell to what extent art education can benefit from artist teacher qualities. In this article I will introduce a research project investigating artist teacher qualities, conducted some years ago. The theoretical and empirical findings of this research project offer a preliminary framework to underpin the concept of the artist teacher. The central question of this article is if these characteristics can help to unravel the pedagogy that underlies the teaching of artist teachers. Is there something we could call 'artistic teaching'? Elliot Eisner claims that 'teaching can be regarded as an art' (Eisner 1979, 155), but in the same chapter of his book, *The Educational Imagination,* acknowledges that 'artistry in teaching is not a common occurrence. It is an ideal' (Eisner 1979, 160). Artistic teaching is important according to Eisner because

teachers who function artistically in the classroom not only provide children with important sources of artistic experiences, they also provide a climate that welcomes exploration and risk taking and cultivates the disposition to play. To be able to play with ideas is to feel free to throw them into new combinations, to experiment, and even to 'fail'. (Eisner 1979, 160)

By analysing some of the problems that remained unsolved in the research project on artist teacher qualities, I will outline the discussion that comes with the framework. I will conclude by explaining why it is necessary to come up with a more constructive concept that defines the artist teacher as a model for teaching. The preliminary conclusion of this article will be that artist teacher qualities must be regarded as a pedagogical model relevant for democratic pedagogical practice and that a constructivist, democratic vision of education is required to understand the significance of an active artistic practice for art teachers.

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Marike Hoekstra

A little bit of Reggio Emilia in the Netherlands: investigating *Toeval gezocht*

Reggio Emilia in northern Italy is an example of a unique pedagogical practice. Just after the Second World War, local parents initiated the founding of child centres for children under six years old. The parents were motivated by the conviction that the rebuilding of society had to start with the children. Teaching children to think critically would mean a radical break with the heritage of Italian fascism. The parents' initiative was supported by teacher, philosopher and politician Loris Malaguzzi (1920–94), who integrated his own ideas and experiences with pedagogical theory to become the founding father of the distinguishing pedagogical practice in the Reggio Emilia Child Centres. Currently Reggio Emilia holds over 30 child centres for children aged 0–6. Every centre employs a pedagogical specialist to support the child workers together with artists in various disciplines: the atelieristas (New 2007). This distinctive practice receives worldwide interest and recognition and inspires (art) educators in many countries to investigate and develop similar strategies to teaching (Dahlberg *et al.* 1999). The Reggio Emilia practice became well known in the Netherlands when the Stedelijk Museum in Amsterdam staged an exhibition in 1998 with work of the children from Reggio. Reactions to the exhibition praised the originality and creative quality of the children's work and considered Reggio an inspiring example to counterpart the Dutch school art style (Miedema 1998).

In 2007 I investigated the role of visiting visual artists working in the project *Toeval gezocht* (which could be translated as 'Searching for coincidences'), one of the examples of the widespread inspiration drawn from the Reggio Emilia pedagogical practice (Hoekstra 2009). This project for Dutch primary education was underpinned by the hypothesis borrowed from Reggio Emilia that young children master many languages (Edwards *et al.* 1998) that they unlearn in regular education in the course of their educational career. The 'Hundred Languages of Reggio Emilia' is a well-known metaphor for the notion that all children are born gifted and competent. In Reggio Emilia working with artists is considered important for children in order to maintain and develop their ability to express themselves in poetic and visual

Opposite page:

Figure 1 Documentation materials in the exhibition on *Toeval gezocht*

This page:

Figure 2 Exhibition of children's work from the project *Toeval gezocht*.

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languages. The goals of Reggio Emilia's educational practice, to facilitate full development for every young child in the city, are guaranteed by providing every child centre with an atelier and an artist to work there (the atelierista). The project *Toeval gezocht* chose to work in the projects with schools artists – perhaps best described as 'visiting artists', but for the sake of readability also referred to here simply as 'artists' – who combine artistic with pedagogical qualities. Artists were selected not by official qualifications such as degrees or diplomas, but by their portfolio, previous experience and motivation to work with young children. Through interviews focusing on the connection between artistic practice and didactics, the personal qualities of the visiting artists were further assessed. The selected artists worked in small teams, consisting of the artist, a group teacher and two or three interns. As teams they accompanied the children and carefully documented as much as possible of the children's creative products and processes. Teams got together to reflect on the documentation material regularly after studio hours and discuss their interpretations of the children's working processes and possible new interventions. Training sessions for both artists and group teachers informed the educational teams on the requirements of working in a Reggio Emilia inspired practice.

I was interested to find out what were the expectations of employing artists in the project. What qualities are the artists supposed to contribute to the project? Why is it so important that the visiting artists have an active artistic practice? Literature on both Reggio Emilia practice and other Dutch projects with artists in schools underpinned my investigations and provided me with a theoretical framework that outlined the qualities that were the subject of the inquiry. Although based on very different pedagogical assumptions, there proves to be sufficient common ground that motivates the recruitment of artists both in Reggio as well as in Dutch education. I found a shared set of qualities that distinguishes the value artists have for education, and that either opposes or complements teacher qualities. The first quality attributed to artists in education is creativity. Artists are considered creative professionals and are supposed to enhance creativity in children. Secondly, artists are supposed to be process-oriented rather than product-oriented. The employment of artists is further motivated by the authenticity provided. Not only do artists bring authenticity to the classroom in the sense of professional art practice, but they are also supposed to be more open to the children's authenticity. Finally, the fourth quality found in artists was that they are guides in the world of the arts. These four qualities formed the theoretical framework for my inquiries.

Looking for the four artist teacher qualities

When these four qualities were studied in action, by observing the visiting artists as part of the teams working with the children, a variety of practices were found that illustrated all four qualities. The interviews with the artists about these observations show that they are able to reflect on their actions and that they in fact master these qualities not only on a performing level but also on a more conscious level. In order to illustrate what these qualities imply for the pedagogical practice of the artists, I will give a concise report of my research findings.

Creativity as a quality can be distinguished both in the way that the artist is creative herself as well as in the way the artist stimulates the children's creativity. The artists in *Toeval gezocht* showed themselves to be creative in the handling of working methods and materials. Artistic creativity is applied to interventions by using play, improvisation, unorthodox working methods and strategies borrowed from the artists' own artistic practice. An example is when an artist asked the children to visualise a concept with their eyes closed. The artists are open to any kind of material that interests the children, even if not designed for crafting or art making, be it from waste, organic or domestic materials. Unorthodox material experiments are stimulated as a form of creative investigation. New materials can be specifically introduced with the aim to encourage creativity. By comparing their educational work with their

own artistic production, the artists allow themselves to look into the learning process creatively. In general, the artist shows a great interest in the children's creative process and stimulates creativity not only by introducing new materials, but also by asking investigative questions, stimulating the children to ask questions and taking the children's own fascinations as a starting point for the work.

I found many illustrations of the focus on process. The visiting artists initiate, facilitate and display children's creative processes. Interventions are developed to help the children become aware of the course of their creative process, like reflecting on earlier stages of the process, supported by photographic documentation (Figure 1). In general, the artists try to refrain from intervening, motivated by a strong confidence in and positive expectations of the natural course of an open-ended process. An artistic product is never prescribed and instead of assessing products, the artists show their appreciation to the children for their active and investigative behaviour in class, regardless of the results. The products are kept in the studio as long as the project lasts and are not taken home as trophies. This seemingly simple intervention allows the children to reconsider earlier decisions, continue working on things that they thought were finished and thus experience the continuity of creative process. The artists show great confidence in and tolerance of children's initiatives and adopt an often playful attitude towards the working process. Although the design of the project can largely be held accountable for the overall attention for the children's process, since everything the children did was documented and reflected on in the reflection meetings, the artists are clearly more experienced and confident in working with open-ended processes, compared to the rest of the team. The general focus on process in this project also enables the artists to make use of this competence more explicitly and in a targeted way.

The answer to the problem of so-called 'school art style' is 'Authentic art education' (Haanstra 2001; Anderson & Milbrandt 1998). From my observations I analyse two different forms of authenticity, which could be matched with Haanstra's criteria: (1) learning from professionals and (2) inclusion of the children's own experiences. The first concerns the artist as an authentic model. The children are aware of the professional background of the visiting artists and use them as models for their creative activity. The artists are allowed to bring personal experiences, fascinations and interpretations to the project, and this enables them to connect the project with their own artistic activities. This is visible, for example, in the way some classroom studios model the artists' own studios. Authenticity is also eminent in the way the artists approach the children's input. The children are asked to bring materials from home and follow their own investigations. Their curiosity, their opinions and their diligent endeavours are highly appreciated and acknowledged, as are the many differences between the children. On a more abstract level I argue that the artists bring their artistic strategies to the classroom and apply them to the didactical process. Distancing from the work, asking questions, allowing amazement and taking 'incubation' time to reflect are brought consciously or intuitively to the classroom, and by doing so change the concept of 'productive working time'.

Finally, the fourth quality I found in artists was that they are guides in the world of the arts. This partly relates to the way artists are authentic models, but expands the personal input to a disclosure of the world they are part of. An example of this quality can be found in the way the artist teachers unravel artistic strategies used by famous artists and translate them to working methods that work with these very young children. For example, one of the inspirations for the project as a whole was the work of artist couple Heringa-Van Kalsbeek, who make abstract sculptural installations from melted plastics and castaway materials. The translations the artist teachers made of the artistic strategies of Heringa-Van Kalsbeek ranged from working with waste materials to investigation of coloured materials or an inquiry into aspects of gravity (Figure 2).

Generally, it can be said that the visiting artists are quite familiar with contemporary art and are

often able to connect the children's work with relevant art works and introduce these to the children. The guiding role also includes craftsmanship and professional knowledge about techniques and materials.

Limitations on understanding the concept of the artist teacher

The results of my inquiries confirmed my expectations that by studying the artists in action I would be able to see how their teaching directly relates to their artistic practice in ways that distinguish visiting artists and artist teachers from teachers without this double professional role. Nonetheless, reflecting on the results of these inquiries, there are questions that remain unsolved and that need to be unravelled in order to position the artist teacher as a concept that could have value for art education. In short, the artist teacher concept I drew from is too flexible and dynamic; it lacks firm theoretical underpinning and the concept hovers between conflicting paradigms. These are three key issues that make investigation into the artist teacher concept precarious and that need to be addressed in order to frame this concept constructively enough to further an inquiry into the qualities of the artist teacher and the implications of the artist teacher for pedagogical practice.

The artist teacher as a flexible and dynamic concept

Firstly, the professional identity of the artists involved in the inquiries referred to was not standardised. Some of the artists were professional teachers, others were not, and not all of them were as active as producing artists as the others. This problem of an ill-defined professional identity (Hall 2010; Thornton 2005, 2011) is not exclusive to Dutch education but becomes increasingly complicated in the Netherlands because of the design of higher education programmes. In the Netherlands art teachers are not usually educated as artists before receiving teacher education, but instead are educated as art teachers right from the start of their professional training. Artist teachers are often associated with artists with no pedagogical background: outsiders in the classroom. A relevant term for Dutch art education that would make comparisons with the artist teacher in the UK possible would therefore have to include 'art teachers who are active in the visual arts' as well (Jacometti 2011). It was precisely this aspect of ambiguity that evoked critical reactions to my findings. What did seem to define the professional role of the artists involved was perhaps more a professional attitude towards both fields of occupation. As this is not a very solid definition and open to interpretation, I found myself involved in arguments about teacher qualities that were never really satisfactorily answered. When addressing the problem of the concept of the artist teacher being too flexible, the aspect of personal inclination towards his or her professional role is the first to come forward. The importance of personal motivation has been underlined by empirical data and personal testimonies alike (Adams 2003; Daichendt 2010; Hall 2010; Thornton 2005). The lack of a professional profile and the openness of the concept to interpretation have inspired qualitative analysis of the characteristics of the artist teacher (Thornton 2005) and a definition of a philosophy of teaching (Daichendt 2010) that can be characterised as applying artistic thinking to educational situations. Daichendt further elaborates on this when he argues that the concept of the artist teacher has to be understood from the perspective of art-based research, as the artist teacher understands educational problems aesthetically: 'an artistic way of thinking is knowable and a reasonable method for addressing complex problems'. The artist teacher quality lies within the fact that he does not differentiate between artistic and educational problems (Daichendt 2010, 66). In order to maintain this rather personal inclination to teach, the artist teacher needs to be a reflexive practitioner, not only, as Hall puts forward, as an instrument to come to terms with the dual professional role on a individual level, but also as a means to acquire knowledge on the pedagogical practice of the artist teacher (Hall 2010). What Hall implies is that it is up to the artist teacher to continuously reflect on the way the

connection is being made between artistic practice and teaching precisely because of the personal nature of artistic practice.

Deficiencies in the theoretical underpinning

Secondly, I noticed that some of the critical reactions to my findings focused on the ill-defined professional typology of the artist teacher, which made it difficult to draw comparisons between visiting artists, artist teachers and art teachers. This could only partly be attributed to the nature of the references used for the theoretical framework. Thornton's research on the identity of the artist teacher (which had not been part of my theoretical framework at the time) affirms the importance of personal commitment when he defines the artist teacher as an individual who both makes art as well as teaches art and who is not only dedicated to both practices but who is also committed to or believes in this dual practice (Thornton 2005, 167). Characteristics pointed out by Thornton make a total of 18 different competences, attitudes, motivations or behaviour that illustrate the very personal nature of artist teacher identity.

Personal qualities and lack of a theoretical outline is something that is at the same time highly distinctive of the Reggio Emilia approach, with its aversion to empirical research, but also painfully underlines the outsider status of the artist teacher in Dutch general education: an outsider status that draws on a mystical understanding of artistic creativity (Sawyer 2006) that carefully separates the artist from the educational paradigm. It is important to note that the qualities found in the research project on *Toeval gezocht* (Hoekstra 2009) are constructed from various typologies of artist teachers and empirically founded by observing and interviewing individual artist teachers with different professional backgrounds and identities. Still, there proves to be a common understanding of artist teacher qualities, both in the competences attributed to artist teachers and in the behaviour that they showed. This understanding can also be found in theory reflecting on the results of the Artist Teacher Scheme, a professional development programme for artist teachers in England (Adams 2003), which largely confirm what I had found and could thus be a useful underpinning to refine and critically re-analyse the preliminary framework. The artist teacher is an authentic model for teaching (Haanstra 2003) and is personally equipped to connect teaching with contemporary art practice, and in this way adheres critical thinking to the classroom (Adams 2005).

Conflict between art and school

This leads to the third question that arises. In my investigations into the *Toeval gezocht* project I labelled the position of the visiting artist, who stands apart from the school system, as authentic. The inclusion of the artist's own professional practice is part of the learning process that exceeds the school system, by definition. Artists confirm this distinction as an important part of their contribution. As artists, they are able to say other things and give more freedom to the children. I reported that an artist will think out of order, is more flexible and open and will not be limited by 'how things are supposed to be': this is what distinguishes the artist from teachers and parents. Where a school system is often strongly connected with prescribed themes like seasons and holidays, the artist is free from these prescriptions. Artists do not follow working methods imposed by an outside system but are used to following their own system when working alone in their studio. This allows artists to maintain a flexible attitude towards inhibitory systems and regulations (Hoekstra 2008). Defining the qualities of the artist teacher as oppositional or complementary to those of the (art) teacher corresponds with a much more fundamental conflict between art and education. As Hall points out, the separation between the educational and the artistic paradigm inevitably leads to a problematic understanding of the artist teacher (Hall 2010). Dating back to the discussion that Lanier and McCracken had in 1959, Daichendt places the problematic concept of the artist teacher at the core of what he calls 'a philosophy of teaching' (Daichendt 2010). Although Lanier's deficit model of conflicting identities that forces artist

teachers to choose or switch between their professional roles and that builds on the inherent conflict between art and education was at the time disputed by McCracken, who approached the concept from the perspective of 'artistic thinking' and thus allowed for a constructive perception of a dual professional identity, the former proves to be an enduring concept:

As long as we conceive of the school as an institution with a static and common mission whose goals must be clearly specified, the belief that effective teaching must lead to the efficient attainment of such goals follows. (Eisner 1979, 162)

In other words, when learning is defined by the behaviourist parameters that are confined to the transference of knowledge or skills within a regulatory framework, it is quite obvious that plural forms of knowledge, authentic instruction, critical thinking and constructivist learning theories that are associated with contemporary art practice do not fit the picture. Hall advocates, however, that the artist teacher must be understood as a unifying concept that inhabits complementary and oppositional paradigms and bears the potency to work from these 'inherent creative tensions between rationalist and creative epistemologies' (Hall 2010). Adams also indicates that the strength of the artist teacher lies in the fact that it unites a duality in practices, the liberated artistic practitioner with the teacher, in a single concept (Adams 2005). This could lead one to suggest that current debates on education, where the focus appears to be shifting from curriculum and assessment to what is characterised as the real capital in education: the teacher (Biesta 2015), would benefit from teachers that are able to cross this bridge or close this gap (Tilburg 2013).

Conclusion

The *Toeval gezocht* project was firmly based on a social constructivist pedagogical vision, like the Reggio Emilia pedagogical practice, and was considered very successful. The Reggio Emilia child centres, where learning is defined as 'not un-learning' the many languages that children are born with, is considered an example of democratic pedagogical practice, like the Room 13 projects (Adams 2005) and 'third-site pedagogies' (Wilson 2008) where children initiate their own learning, transcending the boundaries of the educational paradigm. These democratic practices align with Eisner's ideals of 'a climate that welcomes exploration and risk taking and cultivates the disposition to play' (Eisner 1979). The problem when considering artist teacher qualities is a misconception about education that hinders the view on the real significance of an active artistic practice for art teachers. This motivates me to argue that it is necessary further to unfold the shared pedagogical notions that underlie both artistic teaching and democratic education, in order fully to understand the significance of an active artistic practice for art teachers. These democratic pedagogies can inform the processes of learning that are characteristic of artist teacher-led art education in such a way that the artist teacher concept is no longer one of conflicting paradigms but instead becomes a model for teaching.

Marike Hoekstra is an artist-teacher-researcher. She actively works as an artist in drawing and installation art. Marike's research focuses on artist in school projects and innovative art education. She has published on the role of the artist teacher in projects organised by Toeval Gezocht and CBK Rotterdam (2009, 2010) and on Altermodern Art Education, a research project at the Amsterdam School of the Arts (2012). She works as a lecturer/researcher at the Amsterdam School of the Arts and the Willem de Kooning Academy/Piet Zwart Institute, Rotterdam. Currently Marike is studying for the degree of MPhil/PhD at the Faculty of Education & Children's Services at Chester University. Her PhD research concerns the implications of the artist teacher on democratic pedagogical practice. Contact address: Westerdok 111, 1013 AZ, Amsterdam, the Netherlands. Email: info@marikehoekstra.nl

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APPENDIX III

ETHICS APPROVAL, PARTICIPANT INFORMATION SHEET AND INFORMED CONSENT FORM

PARTICIPANT INFOMATION SHEET

Title: "What are the implications of the artist teacher on pedagogical practice?"
Researcher: Marike Hoekstra
Contact details: info@marikehoekstra.nl
Supervisor: Professor J. Adams, University of Chester, UK.

I would like to invite [insert participant's name] to participate in this research project

What is the purpose of this study?
The aim of this PhD research project is to acquire knowledge on the specific qualities of the artist teacher and the significance of this double professional practice for democratic pedagogies. The research is designed to develop 'bottom-up' theory on the significance of the artist teacher for art education.

What will the study involve?
The data that will inform the research will be collected from existing pedagogical practices. Ethnographic research methods will be used to develop 'thick description' of the field of inquiry. To collect these data the researcher will interview artist teachers and observe their pedagogical professional practices.

What will be the result of the study?
The results of the research project will contribute to the understanding of the qualities of the artist teacher and the significance of developing and maintaining artistic competences in (student) art teachers. The results of the research will be published as a doctoral dissertation and may be published in research journals.

What will happen to the information you give?
The research data that will be collected, such as interviews and observations, will be subject to qualitative analysis of the investigated practices to inform theory on the artist teacher. All data will be handled respectfully and anonymously. Participants will not be identified from the research publications, unless they have given specific consent to be identified.
For the use of data that will be collected within pedagogical contexts additional information will be given prior to data collecting to all involved (including children, parents and school management). Informed consent will be obtained from all involved.

Do I have to take part?
Participation in this research is voluntary. It is up to you to decide whether to take part or not; choosing not to take part will not disadvantage you in any way. If you do decide to take part you are still free to withdraw at any time and without giving a reason.
The researcher will be more than willing to answer any questions you might have on participating in this research project and invites you to contact her.

Who are involved in this study?
The research will be conducted by Marike Hoekstra as part of her PhD study at the Faculty of Education and Children's Services at the University of Chester. Marike Hoekstra is an artist-teacher-researcher. She previously conducted research into the role of the artist in projects of Toeval gezocht and CBK Rotterdam. She was involved as a researcher in the research project Altermodern Art Education at the Amsterdam School of the Arts.
The PhD research project will be supervised by prof. J. Adams and prof. R. Hulme, Faculty of Education and Children's Services at the University of Chester, UK.

Because of the fact that this research is conducted as part of a PhD study at an English university, all data will be collected and stored in accordance with the Data Protection Act 1998.

Consent Form

I……agree to participate in Marike Hoekstra's research study.

The purpose and nature of the study has been explained to me in writing.

I am participating voluntarily.

I give permission for my interview with Marike Hoekstra to be tape-recorded

I understand that I can withdraw from the study, without repercussions, at any time, whether before it starts or while I am participating.

I understand that I can withdraw permission to use the data within two weeks of the interview or observation, in which case the material will be deleted.

I understand that anonymity will be ensured in the write-up by disguising my identity.

I understand that disguised extracts from my interview or observation may be quoted in the thesis and any subsequent publications if I give permission below:

(Please tick one box:)

I agree to quotation/publication of extracts from my interview/observation ☐

I do not agree to quotation/publication of extracts from my interview/observation ☐

Signed…… Date…….

University of Chester

Faculty of Education & Children's Services

Dear Marike

Thank you for your recent application to the Faculty Research Ethics Committee for approval, for your project entitled

What are the implications of the artist teacher on pedagogical practice?

In reviewing applications, the Committee refers to the criteria set out in the University of Chester Research Governance Handbook.

I am pleased to inform you that your application was reviewed by the committee (on Wednesday 12th February 2014) and has been granted approval to move on to the next stage.

Whilst approval has been granted on the basis of your information provided, please note that **if there are any changes to your study you will need to submit an updated proposal for further consideration.**

It is recommended that you maintain regular contact with your supervisor in order to ensure that your study continues to meet with ethical standards.

Please also note that attached to this letter is an **'End of Project Report Form**". You will need to submit this to the ethics committee once you have completed your project.

We wish you every success with your research,

Kind regards,

Dr Jane McKay
Chair of Faculty Research Ethics Committee
Faculty of Education & Children's Services
University of Chester
Parkgate Road
Chester
CH1 4BJ

Please direct all correspondence relating to ethics applications to: educationethics@chester.ac.uk

APPENDIX IV

RESEARCH INSTRUMENTS: QUESTIONNAIRE AND TOPIC LIST

Questionnaire survey artist teachers

Name: Professional training:

How would you describe your practice as an artist?

How would you describe your practice as a teacher?

You combined work as an artist and as a teacher: Please describe and explain how this functions in practice.

Participation in research
Would you agree to be interviewed in the context of the research project *"The implications of the artist teacher on pedagogical practice?"* in a 30-minute interview about your double professional practice as an artist teacher?
(Information for participants will be provided prior to the interview and you will be asked for your informed consent).
If you agree, please add the following contact details:

Email: Telephone number:

Could you suggest names of artist teachers that you think should also be invited to take part in this research?

Vragenlijst onderzoek kunstenaardocent
Titel van het onderzoek: “Wat zijn de implicaties van de kunstenaardocent voor de pedagogische praktijk?”
Onderzoeker: Marike Hoekstra
Begeleider: Prof. J. Adams, University of Chester, UK.

Naam:
Opleiding(en):
Hoe noem jij je eigen beroep?

Kun je beschrijven hoe jouw werkzaamheden als beeldend kunstenaar er in de praktijk uitzien?*

Hoe zou jij je werkzaamheden als docent beschrijven?*

Je bent kunstenaar en docent. Kun je beschrijven en uitleggen hoe dat in de praktijk werkt?*

Deelname aan vervolg onderzoek
Zou je bereid zijn deel te nemen aan een persoonlijk interview (30 minuten) over je dubbele beroepspraktijk als kunstenaardocent in het kader van het onderzoeksproject “Wat zijn de implicaties van de kunstenaardocent voor de pedagogische praktijk?”
Informatie voor deelnemers zal voorafgaand aan het interview worden verstrekt, waarna nogmaals om toestemming gevraagd zal worden.
Indien je benadert wilt worden voor een interview, graag hier contactgegevens invullen:

Email:

Telefoonnummer:

Graag zou ik met meer kunstenaardocenten in contact komen.
Misschien heb je in je eigen netwerk kunstenaardocenten (kunstenaars die ook les geven of docenten die ook als kunstenaar actief zijn) van wie je denkt dat ze geïnteresseerd zouden zijn om mee te werken aan dit onderzoek. Hieronder is ruimte voor eventuele suggesties:*

Suggesties collega docenten met een actieve kunstpraktijk:

Overige opmerkingen:

*De grootte van de tekstvakken verandert mee met de ingevoerde tekst. Er is dus voldoende ruimte: antwoord zo uitgebreid als je wilt.

Toelichting bij de vragenlijst

Titel van het onderzoek: “Wat zijn de implicaties van de kunstenaardocent voor de pedagogische praktijk?”
Onderzoeker: Marike Hoekstra
Begeleider: Prof. J. Adams, University of Chester, UK.

Waar gaat dit over?
Je hebt een vragenlijst ontvangen over je praktijk als kunstenaardocent. Met deze toelichting word je geïnformeerd over de reden waarom je deze vragenlijst hebt ontvangen.
Je bent voor dit onderzoek benaderd, omdat je deel uitmaakt van mijn professionele netwerk, ofwel omdat je hebt deelgenomen aan eerder onderzoek of als collega kunstenaar/docent. Het kan ook zijn dat iemand uit jouw eigen professionele netwerk jou heeft aanbevolen.
De vragen gaan over jouw eigen praktijk. Er zijn dus geen ‘juiste’ of ‘ foute’ antwoorden.
Je kunt zo uitgebreid antwoord geven als je wilt. De tijdsduur voor het invullen van de vragenlijst kan daarom, maar is minimaal 10 minuten.

Wat is een kunstenaardocent?
Het is niet eenvoudig om daar een eenvoudige en eenduidige definitie van te geven. De term kunstenaardocent wordt immers niet gebruikt om een specifieke beroepsgroep aan te duiden die zich door formele kwalificaties van andere beroepsbeoefenaars onderscheidt. De opleidingsprofielen van het hoger onderwijs voorzien namelijk niet in de opleiding van kunstenaardocenten, maar leiden kunstenaars of kunstdocenten op. Kunstenaardocenten werken in verschillende contexten; binnen en buiten school. Kunstenaardocent omvat zowel kunstenaars die ook lesgeven, als docenten die naast het lesgeven beeldend actief zijn.
We zouden kunnen stellen dat de term kunstenaardocent een concept is dat een bepaalde praktijk beschrijft. Dit onderzoek richt zich daarom op de praktijk van kunstenaardocenten, om van daaruit begrip op te bouwen van de betekenis die kunstenaardocenten hebben voor (kunst)onderwijs.

Wat is het doel van dit onderzoek?
Het doel van dit promotieonderzoek is om kennis te verwerven over de specifieke kwaliteiten van kunstenaardocenten en de betekenis die deze dubbele beroepspraktijk heeft voor pedagogiek. Het onderzoek is opgezet om theorievorming over de betekenis van de kunstenaardocent voor kunsteducatie vanuit de praktijk te construeren (‘bottom-up’).

Wat houdt dit onderzoek in?
De gegevens waar dit onderzoek vanuit gaat zullen worden verzameld binnen bestaande lespraktijken. Door het gebruik van etnografische onderzoeksmethoden zal een adequate beschrijving van het veld van onderzoek (een zogenaamde ‘thick description’) worden ontwikkeld. Om deze gegevens te verzamelen zullen kunstenaardocenten worden geïnterviewd en in hun lespraktijk worden geobserveerd.

Wat levert dit onderzoek op?
Dit onderzoek zal kunnen bijdragen aan inzicht in de kwaliteiten van kunstenaardocenten en het belang van het ontwikkelen en onderhouden van een artistieke praktijk bij kunstdocenten (in opleiding). De resultaten van dit onderzoek zullen (geanonimiseerd) worden beschreven in een academisch proefschrift en worden gepubliceerd in wetenschappelijke tijdschriften.

Wat is het doel van deze vragenlijst?
Het doel van deze vragenlijst is dubbel. In de eerste plaats kan met deze vragenlijst een inventarisatie worden gemaakt van het onderzoeksgebied, door gegevens te verzamelen over omstandigheden, voorwaarden, mogelijkheden en moeilijkheden van kunstenaardocent praktijken.
Het tweede doel van deze vragenlijst is om in contact te komen met mogelijke deelnemers voor de volgende fases van het onderzoek. Aan het einde van de vragenlijst zal je worden gevraagd of je aan een interview zou willen deelnemen over je praktijk als kunstenaardocent. Deelname is altijd vrijwillig en de gegevens worden anoniem bewaard en verwerkt. Mocht je, om te beslissen over deelname, vragen hebben over de aard van het onderzoek, dan kun je contact met mij opnemen via info@marikehoekstra.nl

Met vriendelijke groet,
Marike Hoekstra

Interviewguideline
The implications of the artist teacher for pedagogical practice
Marike Hoekstra
June 2, 2015

Introduction: In this interview I would like to talk with you about your **double** professional practice as an artist teacher. With artist teacher I mean an **individual who both makes art and teaches art** and who is **dedicated** to both practices as a **professional** (Thornton, 2005). It is in fact a **personally** attributed description of an **existing practice**. How this practice is substantiated can be **different for each individual** artist teacher. For this research it is **not important** if you spend an equal amount of time on each of your activities, nor if you are professionally trained in both or make money with both.
The questions in this interview focus on **how this works for you**. There are no 'right' or 'wrong' answers. Any question you feel uncomfortable answering can be left unanswered.

Topics	**Initial question:**	**Amplifying questions:**
Motivation	"My first question concerns motivation. Could you tell me a little bit about your own motivation to both make art AND teach art?"	Can you give an example? What do you think you do well in the combination? What do you hope to achieve as a teacher? What do you do best? When do you consider making art a professional activity?
Symmetries and conflicts	"Can you tell me how you see the relationship between art and teaching?"	Can you give an example? How would you describe what children make? (art?) Are you equally creative as an artist and as a teacher? Do you prefer to work alone as an artist or collaboratively? An artist deals with artistic problems, a teacher deals with problems of a pedagogical/didactical nature. Can you tell me how this works for you?

Integration and distinction of practices	"Can you describe the distinction between your work as an artist and your work as a teacher?" "Can you give an example of the way your artistic practices integrates in your teaching (and vice versa)?"	Can you give an example? Can you describe specific moments when you think making art and teaching interact? What does the name artist-teacher mean to you? Do your students/pupils know that you are also active as an artist? Does that make a difference? Can you explain by giving an example?
Community of practice	"My last question is about the contact you have with colleagues/peers. I am curious to know if you keep contacts with colleagues who have similar professional practices? What is it you share with others, professionally?"	Can you give an example? Do you consider yourself part of a group? How do you develop yourself professionally? Who inspires you as an artist-teacher? To what extent do feel the need for development, network or inspiration?
Participation in research	Are you available for further research?	Ask for the possibilities: what context in fall 2015 would be a possible research field for ethnographic research?

Topics	Categories	Indicators (preliminary)
Motivation	Biography Priorities Position Balance	Identity Combination Balance Complement Supplement Coincidence Personality Practical Financial Personal
Symmetries and conflicts	Child + artist Making art + teaching Pedagogy Didactics	Alike Different Authenticity Creativity Conflict Natural Inspiration Limitation Overlap
Integration and distinction of practices	Critique Outsider position Symbiotic relationship New emerging configuration	Intertwined Separated Necessary Deliberately Natural Difficult
Community of practice	Collaboration Development Inspiration Role in team	Quality Identification Lone working Competition

		Informal Formal Social Important Examples Learning Developing Inspiration